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THE AMERICAN MUSICOLOGICAL SOCIETY has issued a Journal which, as Number 1 of Volume 1, is planned to be a regular project of the Society. With an Editorial Board made up of distinguished figures in their field, headed by Oliver Strunk as Editor-in-Chief, the Journal presents articles and reviews, together with reports and announcements of special interest not only to members of the Society, but to all those interested in musicology.



VLADIMIR
BAKALEINIKOFF

THE PITTSBURGH SYMPHONY, which is operating this season under a guest conductor arrangement, has announced that Vladimir Bakaleinikoff, the associate conductor of the orchestra, is to be its musical adviser next season. The opening concert was conducted by Artur Rodzinski; and other conductors who will appear are Victor de Sabata, Leonard Bernstein, Paul Paray, Charles Munch, and Erich Leinsdorf.

PHI MU ALPHA SINFONIA Men's National Music Fraternity will hold its fiftieth anniversary national convention in Chicago on December 28, 29, 30. A feature of the convention will be the installation of the one hundredth chapter of the fraternity.

RAY GREEN, American composer, former Chief of Music, Special Services, Veterans Administration in Washington, has been appointed Executive Secretary for the American Music Center, New York City.

WILLIAM SCHUMAN, recipient for 1948-49 of a one thousand dollar commission for an original work for the Dallas Symphony Orchestra, is composing a symphony which will be the noted American composer's sixth. It will be given its première in February 1949 under the baton of Antal Dorati, musical director of the Dallas Symphony.

THE NATIONAL ASSOCIATION of Schools of Music, of which Dr. Donald M. Swarthout is president, will hold its Twenty-Fifth Anniversary Convention in Chicago, December 27 to 31. A full program of helpful and inspiring lectures and concerts has been prepared.

RAWN SPEARMAN, tenor, former soloist with the Fisk University Singers, is the winner of the Marian Anderson annual one thousand dollar scholarship. Mr. Spearman, an ex-G.I. from Florida, was chosen from more than a thousand applicants who were auditioned in Philadelphia.



Fritz
REINER

THE METROPOLITAN OPERA ASSOCIATION opened its New York season on November 29 with a performance of Verdi's great work, "Otello," an indication, it would seem, of the development of the musical taste of the opera-minded public. The "Met's" season in New York is shortened to sixteen weeks, instead of the usual eighteen—this due to the delay in mak-



ing necessary arrangements with the various unions. A highlight of the season will be a performance of "Salomé," in which Fritz Reiner will make his début as a conductor with the Metropolitan.

THE MUSIC TEACHERS' ASSOCIATION of California has unanimously adopted plans for complete courses of study in "Music Therapy" for its entire membership. Thus, a leading musical organization takes a step forward in sponsoring the use of music in the treatment of mental diseases in State and Government hospitals. F. Charles O'Leary, prominent Los Angeles attorney, is California State Chairman on Music Therapy of the Association.

THE NATIONAL FEDERATION of MUSIC CLUBS, in an effort to familiarize more people with the great hymns of the Christian Faith, has inaugurated a Hymn of the Month Project, under the national chairmanship of Mrs. Frederic H. Sterling of Indianapolis, the purpose being to focus attention on a particular hymn each month during 1948 and 1949.

ZOLA MAE SHAULIS, a new child piano prodigy, made her début in November with the Bridgeton (New Jersey) Symphony Orchestra (Carl Gaskill, conductor), playing the "Kinder Concerto" based on Concerto No. 18, Op. 456 of Mozart. A sweet, healthy, child, barely able to sign her name, she played in a mature manner which astonished musicians present.

THE ISRAEL PHILHARMONIC ORCHESTRA, originally organized twelve years ago as the Palestine Symphony, and then renamed the Palestine Philharmonic, opened its season on October 2 with Leonard Bernstein conducting an all-Beethoven program. The concert took place in Tel Aviv, the home city of the orchestra; and other appearances will be made in Haifa, Petach Tikvah, and Nantanya.

PAUL HINDEMITH'S song cycle, "Das Marienleben," in a new version, will have its world première at the New Friends of Music concert of January 23, in New York City. It will be sung by Jennie Tourel, world-famous mezzo-soprano.

ANDRÉ DE RIBAUPIERRE, famous French-Swiss violin virtuoso, now touring the United States, has accepted the invitation to become visiting artist professor of violin at the Eastman School

of Music, University of Rochester. Mr. de Ribaupierre will conduct a series of master classes for advanced violin students, during his stay in this country. For some years he has been head of the Violin Department and teacher of master classes in violin playing in the Geneva Conservatory, Geneva, Switzerland.

THE LONDON STRING QUARTET gave in October a two day Beethoven Festival in New York City, this appearance being its first in that city in fourteen years. The famous group is marking its fortieth anniversary this season. It was founded in 1908 by Charles Warwick Evans, who has been 'cellist of the organization from its beginning. John Pennington, first violinist, has been associated with the group for nearly twenty years, while the second violinist, Laurent Halleux, and the violist, Cecil Bonvalot, joined the Quartet in recent years.

THE SOCIETY FOR FORGOTTEN MUSIC is the name of a new group organized in New York as a branch of a similar organization in Paris, whose aim is to present music of past eras with special attention to a "reevaluation of the musical heritage of the eighteenth and nineteenth centuries." The idea for the new group originated with two concerts given in New York last season by Vladimir Dukelsky and Rose Dirmin. Mr. Dukelsky then went to Paris and established the original group. At the Society's opening concert in New York, a feature of the program was a Piano Sonata by Dussek, a composer born only four years later than Mozart.

JACQUES ABRAM, well-known American pianist, has been honored by being given exclusive rights in this country for the coming year, to perform the new Piano Concerto No. 1 in D Major by Benjamin Britten, young English composer, whose operatic works have been making musical history. Mr. Abram is scheduled to play the new work with six major symphony orchestras this season: Utah State Symphony, Cleveland Orchestra, Seattle Symphony, San Francisco Symphony, Portland Symphony, and Los Angeles Symphony.



JACQUES
ABRAM

ARNOLD SCHOENBERG'S newest work, "A Survivor from Warsaw," had its world

première on November 4, when it was presented by the Albuquerque Civic Symphony Orchestra, directed by Kurt Fredrick. The opus was commissioned by the Koussevitzky Music Foundation. A men's chorus and a Narrator are called for in the work and in the première performance. Dr. Sherman Smith, head of the Chemistry Department of the University of New Mexico, was the narrator.

The Choir Invisible

FRANZ LEHÁR, world-famous Viennese composer, whose operetta, "The Merry Widow," headed a long list of successful musical stage works, died October 24 at his country home at Bad Ischl, Austria. He was seventy-eight years of age and was one of the few composers to outlive the copyright on the works for which he became famous. The son of a military bandmaster, Lehár was raised in a musical atmosphere, and following his graduation from the Prague Conservatory, joined his father's band as assistant conductor. With Dvořák's encouragement he turned to composing. His operetta, "The Merry Widow," was a sensational success and brought him and his publisher immense wealth. At one time it was performed in Buenos Aires simultaneously in five theaters in five different languages. Other well known operettas were "The Count of Luxembourg," "Alone at Last," "Gypsy Love," and "Frederika."



FRANZ
LEHÁR

JOHN CARLYLE DAVIS, well known teacher and composer of Cincinnati, Ohio, died recently in that city at the age of seventy. Mr. Davis was the founder and for over forty years the director of the Wyoming Institute of Musical Art. He wrote many piano pieces and studies.

JOSEPH IVIMEY, well known British violinist and conductor, died recently at Tunbridge Wells, England, at the age of eighty-one. Mr. Ivimey is best known, perhaps, as conductor, from 1905 to 1932, of the Strolling Players Amateur Orchestral Society. In 1917 he became a professor of violin at Trinity College.

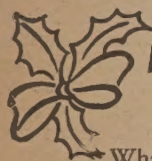
Competitions

A **PRIZE** of one thousand dollars is offered by the Trustees of the Paderewski Fund for the best quartet or quintet for piano and strings requiring at least twenty minutes for performance. The closing date is April 1, 1949; and full information concerning conditions of the competition will be sent upon request addressed to the Secretary of the Paderewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

AN **ANNUAL COMPETITION** for orchestral compositions by American composers under the age of thirty-five is announced by Emanuel Vardi in New York City. Known as the "Young American Composer of the Year" competition, it will be conducted in conjunction with a special series of concerts to be broadcast over Station WNYC from the New School of Social Research. The deadline for submission of manuscripts is February

(Continued on Page 786)

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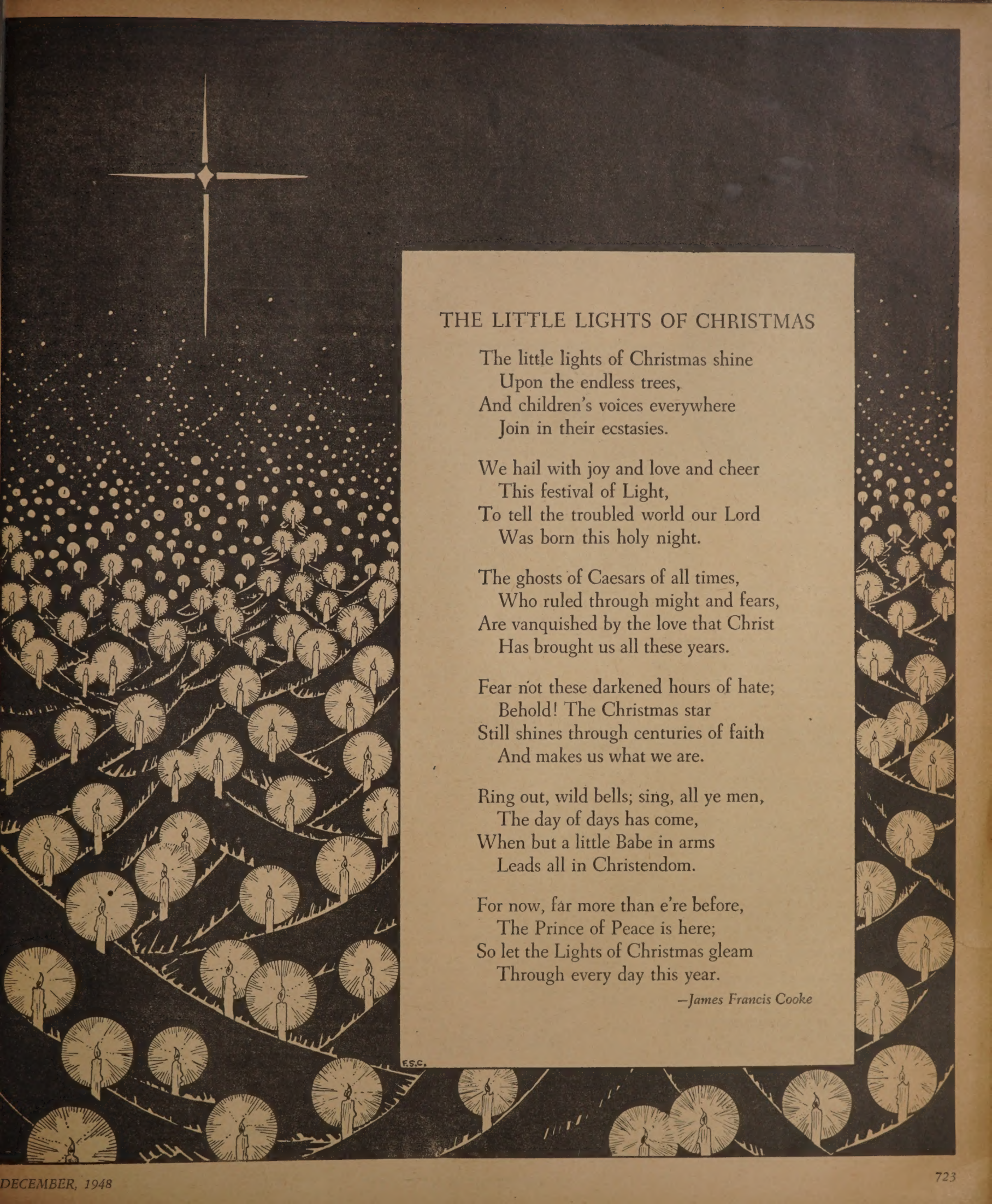
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THE LITTLE LIGHTS OF CHRISTMAS

The little lights of Christmas shine
Upon the endless trees,
And children's voices everywhere
Join in their ecstasies.

We hail with joy and love and cheer
This festival of Light,
To tell the troubled world our Lord
Was born this holy night.

The ghosts of Caesars of all times,
Who ruled through might and fears,
Are vanquished by the love that Christ
Has brought us all these years.

Fear not these darkened hours of hate;
Behold! The Christmas star
Still shines through centuries of faith
And makes us what we are.

Ring out, wild bells; sing, all ye men,
The day of days has come,
When but a little Babe in arms
Leads all in Christendom.

For now, far more than e're before,
The Prince of Peace is here;
So let the Lights of Christmas gleam
Through every day this year.

—James Francis Cooke

The Pianist's Page

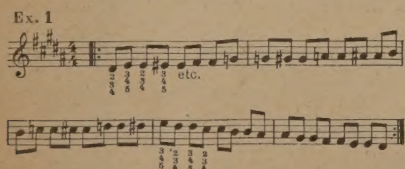
by Dr. Guy Maier

Noted Pianist and
Music Educator



Chopin: Prelude in G-Sharp Minor, Opus 28, No. 12

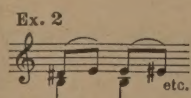
FOR a week or two before you start to study the Prelude in G-Sharp Minor, one of Chopin's more difficult assignments, I advise working at the following preparatory exercise for the right hand. Practice it in two ways: 1. First, slowly, then fast, with every note played as evenly and strongly as possible. 2. Lightly and rapidly as a series of two-note phrase groups (first note much stronger than the second). Practice with three fingerings, thus:



As you see, this is simply the chromatic scale ascending, and the diatonic scale descending. It aims especially to prepare the fourth finger, and to a lesser degree, the third and fifth, for the coming ordeal. This prelude is a fine study for strengthening and giving confidence to the fourth finger, which usually suffers from an inferiority complex. By the way, the fourth is played more than two hundred times in this piece!

Two Ways of Playing

There are two ways of playing the G-Sharp Minor Prelude. The first, an energy saver, is to "bluff" the driving melodic line by playing sharply exaggerated two-note phrase groups—thus:



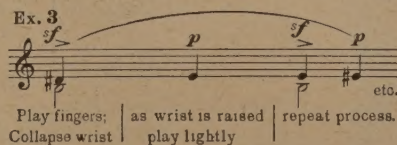
The second, and true way, is to strive for complete machine-like evenness, a steady, precise dynamo of rising and falling eighths. This is what Chopin requires. If he had wanted the two-note phrase manner, he was

meticulous enough to have indicated it. I can find two-note phrasing only in the right hand of Measures 23, 27, and 37-40, and in the left hand of Measures 61-63. I believe that any other treatment is inadmissible, except if your physical mechanism becomes unbearably tired (which, heaven knows, happens even to the best athletes).

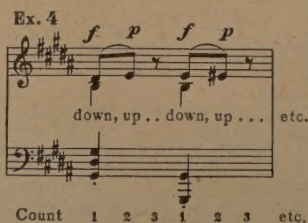
The prelude starts out in a very propelled and determined style; it is in fact rather grim and unyielding. There is fleeting relief in the subsiding Measures 23-28 and in the curious C Major-E Minor development in Measures 29-35; but the stern drive returns in Measure 41. Gradually it spins with less dynamism, and finally the mood changes to a sort of resignation or pessimism. The last Measures 74-81, are curious mazurka-like bars of nostalgic flavor. The slight *ritard* and *diminuendo*, which continue progressively from Measure 72, become *molto ritard* in Measure 79. After a brief pause on the half note, D-sharp, in Measure 80, the last two *ff* octaves must come with shuddering shock.

A Practice Plan

1. After eight measures are memorized, hands singly and together, practice the right hand alone very slowly and *legato*, with the strongest possible finger stress on the first eighth notes of each quarter, with a *simultaneous collapse* of the wrist as the tone is played. As the wrist slowly rises back to its original (flat) position, play the second eighth very lightly. Fingers are always held in key contact, and are never raised from the key-tops throughout the piece, in either slow or rapid playing. Be sure that the strong strokes on the first eighths are *finger tip* strokes, and not arm or wrist yanks. The wrist must collapse the instant the key is depressed.



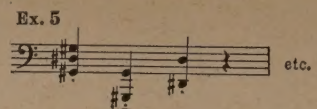
2. Practice the same way, but with the hands together (left hand staccato), slightly faster and in slow triplets. Count three for *each* triplet. (Never use the pedal.)



3. Hands together as written, but now with no *visible* collapse or rise of wrist, and with *both* tones played

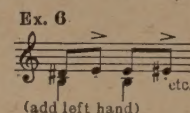
lightly and smoothly. . . . Moderate speed from $\text{♩} = 100$ to 112.

4. Left hand alone in impulses of threes, solidly and rapidly in 4/4. Flip (prepare) swiftly back and forth. Arm movement at a minimum. Count four aloud.



5. Same way, but with hands together. Always rest and prepare on fourth count. $\text{♩} = 144$ to 160.

6. Hands together slowly and *staccato*, with second eighth note receiving a slight accent, thus:



7. Hands together rapidly, as written in two-measure groups, both eighths even and incisive. Stop (rest) for one count at the end of each two measures. Aim for $\text{♩} = 160$ to 176.

8. Same in 4, 8, 16, and so forth measures. Use the pedal. Depress at "one" and release at three. Aim for final speed, $\text{♩} = 176$ to 192.

9. Finish each day's practice with a repetition of No. 1.

(Warning: Do not work at the right hand of this prelude too long at a time, or serious lameness will result.)



Illustration by Everett Shinn

Chopin at His Last Paris Concert
from "Frédéric Chopin,"
by André Maurois

Sibelius Today

A Flight to Helsingfors to Visit Finland's Master
Including a Conference With the Composer of "Finlandia"

by LeRoy V. Brant

SECURED EXPRESSLY FOR ETUDE

THIS is an article written for the lover of music, be he trained or untrained in the art. It does not purport to tell how music becomes great, nor in detail about how to write music, nor to give large advice to the student of music on how to make a success of his career. It simply relates the feelings of the greatest of all Finnish composers, and one of the world's greatest creative artists, about music, about the part music plays in the lives of people, about how music has helped his own people through their times of terrible hardships. It tells of music as a way of life, and as seen by the bard of Finland, Jean Sibelius.

At the age of eighty-three (December 8, 1948) Jean Sibelius lives, hale and hearty, in his rustic and romantic villa at Jarvenpaa, twenty-seven miles from Helsinki, capital city of Finland. His wife Aino, seventy-seven years of age, and the mother of his five daughters, is still his active helpmeet, cultivates her own garden, which in part must be watered by hand, and raises the delicacies with which the Sibelius' table is graced seasonally.

To this wooded home of music the world has beaten a path. Such noted figures as Sir Thomas Beecham, Olin Downes, Cecil Gray, Basil Cameron, and a thousand others, make pilgrimages to "Ainola" (the Sibelius villa), to learn at first hand from the master of modern music his interpretation of his music. And the lesser devotees of music, such as I (who flew twelve thousand miles to visit the Finnish bard), also go there, for much the same reason that Christians used to go to Jerusalem, or Moslems to Mecca, that they may receive firsthand the blessing of this modern Messiah of song.

For Jean Sibelius is without doubt the most loved of all living composers. In a radio poll taken a few years back by one of America's largest radio chains, presenting at the time one of America's great symphony orchestra programs, Sibelius was voted by a large margin to be the most popular of all composers, living or dead. In England he is equally loved. England in fact, first recognized the sheer genius of Sibelius, largely through the efforts of the late Sir Granville Bantock. And in years past, the Finnish National Orchestra has toured throughout Europe with Sibelius conducting his own works, to the great delight of audiences everywhere.

Spiritual Importance of Music

Now in his sunset years, Jean Sibelius lives quietly at "Ainola," within six degrees of the Arctic Circle, still busily composing, though for some years he has permitted none of his compositions to be published. But from the early *En Saga* (A Tale), tone poem for orchestra, to *Tapiola*, his Opus 112, the flow of his music is one of the marvels of the ages.

Jean Sibelius loves to talk of any music except his own unpublished works. My wife and I were seated in the lovely Sibelius drawing room (we had been invited to visit them on our wedding trip, and we spent two days there), with the Maestro, attired in a white flannel suit, on one side, and Mrs. Sibelius, lovely and tiny with her beautiful crown of snow-white hair, on the other: she nibbling at the box of candy Ruth had carried twelve thousand miles to give her, and Sibelius



SCENE FROM SIBELIUS' PANTOMIME-MELODRAMA BALLET, "SCARAMOUCHE"

This was first presented in a film. The dancers are members of the Finnish Opera Ballet and the music was played by the Helsinki Philharmonic Orchestra. Sibelius himself took a rôle in the pantomime.

smiling at the excellent flavor of a cigar from a box I had taken to him. We were all seated near the beautiful Steinway on which was a single photograph autographed "Victoria," while Sibelius talked of music.

"I should think any man would be very unhappy if he could not love music. There is a spiritual importance to music that goes beyond the emotional pleasure of hearing it. The Finns know this, and since about 900 A.D. have employed music to lighten the shadows of their history.

"You know, the Finns have been a free people only since 1918. Before then Finland had been an archduchy, first of Sweden, then of Russia, for a thousand years. Like all subject nations, Finland was often very badly treated by her overlords, and in her hours of darkness she turned to art, and most especially, to music.

"Do you know our 'Kale-

vala?" (Note: The "Kalevala" is the epic poem of Finland, and is considered to be on a par in excellence of literary inspiration with the "Iliad," the "Odyssey," and the "Nibelungenlied.") "Much of my music was written with scenes from the 'Kalevala' in mind, and the 'Kalevala' goes back five thousand years in its legends. Now one most important thing about the 'Kalevala' is this; that of the fifty runes that make up the poem, five are given over entirely to the subject of music. One-tenth of our national epic glorifies music. Such is the importance in which the Finns hold this art.—Yes, I should think the man who does not love music would be unhappy, and I think he would have very little to hold onto in his darker days."

I asked the composer about the probable use of the old church scales or modes in composition in days to come. Almost twenty years ago I had written to him about the same matter, and upon consulting my file I find that he said at that time almost the same thing he said last summer in villa "Ainola."

"That the old church scales will influence modern composition is certain. Since the times of Haydn most music has been on two chords." (Note: Sibelius referred to the tonic-dominant progression. His English was not perfect, and when linguistic difficulties were encountered we relied for some help on his daughter Eva, who spoke English; but even so we ran occasionally into trouble due largely to his limited English, my limited German and absent Finnish. I have taken the liberty of converting a few completely non-idiomatic English phrases of the composer's or his daughter's into more commonly-phrased parlance.)

A Field of Musical Riches

"While it is true that the old church scales were developed for single-voiced singing, there is no basic reason why they should not be developed into chords. Beethoven did this in portions of the 'Eroica,' and a striking example is the second movement of the Brahms Fourth, in the Lydian mode. There is a field of richness in these other scales and chords which cannot be disregarded. Such scales are as well suited to a symphony orchestra as to an organ loft." (Note: Sibelius himself employs



THE LATEST PORTRAIT OF JEAN SIBELIUS

Photographed by LeRoy V. Brant in Sibelius' drawing room, July 22, 1948, with the composer at his Steinway piano.



A PRE-WAR PORTRAIT OF SIBELIUS

With his wife and his children, at his home near Helsinki, Finland.

modal harmonies quite freely. Striking examples are to be found in the early *En Saga*, through much of his music, to the late Seventh Symphony. An especially lovely use of modal harmonies occurs in the Second Movement of the Third Symphony, built almost completely on modal themes.)

I asked Sibelius his favorite among modern composers. This "poser" was skillfully met and the foil evaded with a smiling "I like all good music!" The composer then spoke of the advantages young composers of today have over those of prior generations, in that, through the magic of electrical recording, they may hear almost all great music performed by fine orchestras. In his own library were to be found, besides recordings of his own compositions and the standard works of Bach, Beethoven, Brahms, and others of the older schools, works of modern composers such as Bloch, Delius, Bartók, and many others. It was his pleasure to play Beecham's recording of *Tapiola* for us, and then to remark: "You see, my friend, all young composers may hear this music, or any other, and they may say, 'This is well done, I will examine it to see how he did it'; or they may listen and say, 'How bad! I will examine what he did so that I shall not make the same mistakes.' This you might tell your composer friends, or people who read your writings." Sibelius then spoke at some length on the vast contrapuntal skill of Bloch and the lovely scoring of Delius. He seemed especially fond of those two composers, although he did not by word single them out. In his comments, however, he devoted much time to them.

Concerning Program Music

To composers and listeners alike, the question of "program" music is always one of interest. When asked if there was a definite program to his tone poems and to his symphonies, Sibelius interpreted the matter thus: "It is impossible to picture in music a farm landscape, with a team plowing, or a herd of cattle in the distance. But it is not impossible to put into music something that, when it is played, will recapture for us the emotions excited by the lovely scene. A galloping horse might be suggested by a certain rhythm, as Wagner did so well in 'The Ride of the Valkyrie,' and as I tried to do in my 'Nightride and Sunrise,'

but after all, that is only a small portion of the matter. What I think can be crystallized into music is the feeling of the moment. One senses the mystery of the sea. I tried to put that mystery into *The Oceanides*. One senses the mighty mood of the forest. I tried to put that mood into *Tapiola*. No, my friend, I have never believed that one could put much material program into music, but I am certain that your young composers, if they are skilled enough, can put much emotional program into their works."

Sibelius has definitely put an end to the discussion as to whether or not he uses Finnish folk melodies as themes for his compositions. Before me, in his own handwriting, are the words (translated): "I have never used Finnish folk melodies for my themes."

Regarding his often-discussed Eighth Symphony, Sibelius was, as always, averse to speaking of his works. Almost twenty years ago I had written to him the query as to whether or not it was completed, and he had said in reply "Of my compositions I can say nothing." In July of 1948 I put the same question to him, and his reply was "I can say nothing of my unpublished compositions." These sidelights I can, however, add from my own experience.

1. Basil Cameron told me in Seattle in 1935 that Sibelius had promised him the world premiere of the Eighth Symphony.

2. Kosti Vehanen (friend of Sibelius and Finnish accompanist for Marian Anderson for many years) told me in 1940 that he had lately dined with Sibelius, and that while Sibelius did not tell him in so many words that the Eighth was completed, he was given the impression that it was already on paper.

3. Prior to the conversation with Vehanen, Olin Downes, in 1937 just returning from a visit to "Ainola," told me that Sibelius informed him that the Eighth Symphony was ready, but he had not yet placed it on paper.

4. Martti Simila, who, since the death of Kajanus and Schneevoigt, is conductor of the Finnish National Orchestra, told me in a Finnish restaurant that he believed that Sibelius had the score to the Eighth put away and hesitated to release it as yet. This was in the summer of '48.

5. Warwick Braithwaite, conductor of the Scottish

B.B.C. told me in London in the summer of 1948 that Basil Cameron had announced the world premiere of the Eighth, as promised to him (above), and that Sibelius had suddenly withdrawn the symphony. "I think he has the Eighth ready, and also a Ninth," Braithwaite said.

The Sibelius Eighth Symphony is, therefore, anybody's guess. I include these items here because of the profound interest all true Sibelians have in discussing the possibility of this work, or any other thing having to do with the bard of the north.

Ritualistic Music

Sibelius has another musical interest, that of composing for ritualistic work. He is grand organist for the Grand Lodge of Masons in Finland, and for the Masonic ritual he has composed considerable notable music. "I feel that in the ritual of the great fraternal organizations the young composer can find a field for his talents which is unlimited," he said. "Ritualistic music is not the sole possession of the church, although we must bow to the church as the mother of such music. Nevertheless, there are many great orders, such as the Masonic one, where great music would enhance the effects, the moral teachings, which are so beautifully set forth in words, and would be still more beautifully set forth if those words were clothed in music. It seems to me that many other composers are sure to do what I have already done, compose music especially for the odes, the marches, the various scenes, of the many wonderful rituals the free world knows today." The rugged Finn was raised in a Helsinki Lodge about 1921, and some years later composed music for the entire ritual of the so-called Blue Lodge, the first three degrees of Masonry. This music is used today in certain lodges in the state of New York.

On the subject of so-called modernistic trends in music, Sibelius is cautious, yet definite. He is reputed to have once said to a Swedish publisher, "Whereas many modern composers present the public with musical cocktails of every hue, I offer pure, cold water." That statement, made many many years ago, still covers the field, so far as he is concerned. But let him speak for himself:

Beautiful Music Lives

"It seems to me that beauty and emotion are the first things to consider in music. Music is, we know, the language of the emotions. Music which excites noble feelings must be noble music. Music which excites doubt, wonder, without resolving the doubt or wonder, must be questionable music.

"I have never prophesied what the future holds for music; you know that from the letters I have written you for many years past, Mr. Brant. But I can say that in the past the mind musicians" (he referred to the term "cerebral" as we commonly use it) "the cerebral musicians have been forgotten, like the one who made a canon in thirty-six voices, half of them crab-wise!

"Deeply on me has been born the conviction that ugliness can never endure. Look in nature, look in the book of political history, look at the biographies of past composers—only those are known today who created beauty. The ones who catered to the moods of the moment, or who cheapened themselves for passing popularity, or who wrote careless or ugly music, all are forgotten. The only prophecy I can venture is that the ones of today who do these things will also be forgotten.

"It must not be forgotten, however, that sometimes new paths are beautiful paths. Things are not good because they are old, nor bad because they are new. It seems to me that we must be open-minded about new experiments in music, always remembering that the only final standard in music is that of beauty."

One of the financial tragedies in the life of Jean Sibelius is the fact that never at any time has he received one penny of royalties for the performance of any of his music in America. I heard this statement from his own lips, and unbelieving I had him repeat it. Both his wife and his daughter Eva reiterated the statement, and my wife heard it as well as myself. He told me that communication had been had with authorities over a period of years, looking toward the payment of the sums honestly due him, but that as of July 22, 1948, the day on which we discussed this matter, never had he realized (Continued on Page 730)

The Musical Christmas of Yesteryear

by Herschell C. Gregory

"At Christmas play and make good cheer,
For Christmas comes but once a year."

SO WROTE old Thomas Tusser three hundred and fifty years ago, and the colonial fathers, with their large families of children, probably agreed that once a year was often enough. In colonial days there was not an abundance of candy, there were no talking dolls or mechanical toys, yet Christmas was the chief holiday of the children, just as it is today. No country has entered into the Yuletide observance with more spirit than has England, with its rich store of carols, and since the majority of the early settlers came from that country, we can feel sure that Christmas in America during the colonial period was a day of great enjoyment and merriment.

Captain John Smith left us an interesting record of Christmas in 1607 or 1608 when he wrote: "The extreme wind, rain, and snow caused us to keep Christmas among the savages. We were never more merry, nor fed on more, plenty of oysters, fish, flesh, and old fowl, also good bread, nor never had better fires in England."

No mention is made of music, but since the English winter, Wyntken de Worde, brought out the first known set of carols in 1521, it is probable that the earliest Christmas music in the colonies was heard in Virginia, for Jamestown was settled in 1607 by Englishmen who brought with them a love of carols and the holiday festivities of their homeland, even though they were not a very devout company of adventurers. We may surmise some of the carols on this occasion to have been what we now know as *O Come, All Ye Faithful*, *In dulci jubilo* (Good Christian Men, Rejoice), *I Saw Three Ships*, *The Holly and the Ivy*, and *Good King Wenceslas*.

A Worldly Art

At first, in the later settlements to the northward there was no Christmas carol singing. The Puritans and Pilgrims in Massachusetts, the Friends (or Quakers) in Pennsylvania, made no especial observance of the holiday and looked upon all music as a frivolous and worldly art. Among the Puritans, Christmas festivities were severely censured and denounced, on the ground that the day was too sacred to make or have leisure. Cotton Mather of Boston, wallowing in fire and brimstone, slashed right and left at heretics and backsliders. In his *Magnalia Christi Americana*, "published in 1702, he selects September as the month for Christmas; for he believed that the day of Christ's birth was unknown. 'God hid this day, as He hid the body of Moses, to prevent idolatry. Shall we Christians, who have nothing to do with the festivals of the heathens, embrace the Saturnalia of the heathens?'"

Mather drove to fury the enemies of Quakers and Roman Catholics, and probably no man is more bloodthirsty than he for the torturing and execution of olden times who were suspected of witchcraft in New England. But he was unable to change the festival of Christmas back to September, and was less wise than the fathers of the early church he hated.

Yet there were exceptions, even here. We can imagine that when Morton obtained control of Captain Holliston's settlement, about five miles from Boston, and gave it the name of Merry Mount, he caused his followers to sing jovial Christmas songs of the old country, and celebrate its festivals with much merriment. We have no true account of the doings at Merry Mount except in Hawthorne's tale, "The Maypole of Merry Mount," for Endicott soon quenched the

mirth that was there, and the records of the place and its inhabitants, as given by Puritan writers, are probably partisan to a great degree.

In East Boston in the early times lived a staunch Episcopalian who probably had his Christmas music as he had enjoyed it in Merrie England. We can imagine something of this nature also in the home of a Puritan of liberal tendencies, Thomas Brattle who, in defiance of the ban placed upon all music except Psalm singing in the colony, had an organ in his house, where the Rev. Joseph Green, Judge Samuel Sewall, and other stricter brethren came not only to listen and admire, but also to doubt and restrain. Later he willed this organ to the Brattle Square Church which refused to accept it and, prepared for such an emergency, Brattle had made arrangements in his Will to place the instrument in Queens Chapel where after considerable controversy it was installed in 1714. Today this organ may be found in its original form in St. John's Chapel, Portsmouth, New Hampshire.

First Christmas in New England

Among the Pilgrims were many settlers from Holland who loved the old-time custom of merry making. Elder Brewster, a leader among the Pilgrims, left an interesting account of their first observance of Christmas in New England. He left the Mayflower on Christmas Day to visit the Indians, and was accompanied by a number of the natives when he returned to the ship. Gifts were exchanged, and the dinner consisted of bacon, salt fish, Brussels sprouts, gooseberries, tarts, and plum pudding, all brought to America in the Mayflower. No doubt music played an important part in this observance, but it was the last Christmas celebration the Pilgrims enjoyed for many years. On Christmas day in 1621 the Governor called out all the Pilgrims to work. They refused, stating it was against their conscience, but later in the day when the Governor discovered them playing games, he informed them that it was against his conscience for them to play while others worked. In 1659 the Massachusetts courts enacted a law making it unlawful to observe the day, but some thirty years later Governor Andres repealed the law.

The French were probably the first to celebrate Christmas in what is now the United States. A few years before the landing of the Pilgrims at Plymouth, a French settlement was made on St. Croix island off the coast of Maine. On Christmas Day in 1604, while the settlers were all well and food was plentiful, a service was held in their chapel which no doubt included the singing of their native carols. Following the service, sports and games were played after the Christmas manner of their homeland. Before spring many in the little band died and the survivors moved to Nova Scotia. The southern states, under the influence of the French colony at New Orleans, took up the observance of Christmas much more rapidly than the northern states.

North of Philadelphia there was a community rich in Christmas music which must have been far in advance of anything in America at the time. The Moravians first established their colony and church in Georgia in 1735, but five years later journeyed north to Bethlehem, Pennsylvania, and its vicinity. Here they established their religion, with its cheerful music, and while the new colony exerted no direct influence on the

development of American art they celebrated each festival throughout the year with appropriate songs. Christmas was a gala holiday and the season was ushered in by the Moravians with the singing of *Hosannas*, accompanied by an orchestra which, differing from other such bands, devoted itself to the sacred side of music. Occasionally the churches of Philadelphia borrowed some of the excellent Moravian trombone players, and on Christmas Eve in Bethlehem there was often a love-feast for the children, at which candles were lighted and distributed, to typify the coming of the Christ Child. Christmas Morn was heralded with musical calls played upon the trombones, and both the Eve and the Day were filled with the grand old German chorales; this at a time when Massachusetts was still floundering in Psalm singing, in which if sung in harmony, the male and female voices united in the tenor part. An abundance of food was placed on the tables, yulelogs piled high on the fireplace, and all joined in the merriment of singing and playing Christmas music.

The Church of England Influences

It is said that on Christmas Eve, 1741, the Moravian pioneers who had come to America in search of religious freedom gathered in a log cabin in a snow-covered Pennsylvania countryside. Thankful for their new refuge, they sang a number of carols, and then Nicholas Louis, Count Zinzendorf, carrying a taper, led the little group into the stables among the cows and horses. "Let us also call our village 'Bethlehem,'" he said, "for it was in a similar stable that Christ was born." All agreed with their leader, and thus was the beginning of Bethlehem, Pennsylvania.

Santa Claus was taken to America by the old Dutch fathers in a ship bearing the image of St. Nicholas on the prow of the vessel, but (Continued on Page 780)



"IT CAME UPON THE MIDNIGHT CLEAR"

Theodore Presser

(1848-1925)

A Centenary Biography

Part Six

by James Francis Cooke

In this part of the biography of Theodore Presser we find him tasting the first fruits of prosperity after the long struggles described in the previous chapters. His business was expanding by leaps and bounds and his personnel was increasing constantly. A trip to Europe stimulated his ambitions and thrilled him with the possibilities for music in America.

—Editor's Note

IN the same period Mr. Presser published William Mason's "Touch and Technic" in four volumes. Dr. William Mason (1829-1908) was the foremost pianoforte teacher of his time. A son of the immortal American pioneer, Lowell Mason, and a pupil of Moscheles, Hauptmann, Richter, Dreyschock and Liszt, he and Theodore Presser were close friends and collaborators in various matters. He acted as an advisor in the selection of material for the "Mathews' Standard Graded Course," while Mathews in turn wrote much of the text for Mason's "Touch and Technic," in collaboration with Dr. Mason and Mr. Presser. "Touch and Technic," like the "Standard Graded Course," was a great success. These books, together with the mounting sales of all kinds of musical publications, brought Mr. Presser prosperity beyond his wildest dreams. Music was thought to be of such little consequence that few could imagine that publishing and music dealing could be of any significance. Accordingly, when Mr. Presser married Miss Helen Louise Curren in 1890, member of a wealthy Philadelphia family, her brother approached Mr. Presser to find out whether his charm-

ing sister was marrying a man whose means could sustain her social position. The brother was dumbfounded to learn that Mr. Presser's income was notably larger than that of his skeptical investigator. Mrs. Presser died in 1905.

To Mr. Presser, money never meant a means for indulging himself, but rather a medium for accumulating a reserve to help in the furtherance of his ideals.

An Expanding Business

In preparing a new book for publication he never had his mind fixed upon the probable profit. He always asked himself, "Is this a work which is really needed in the educational world? How can I make it the clearest, most interesting, most helpful and most durable work of its kind?"

With the rapid expansion of his business, Mr. Presser was obliged to secure larger quarters. In 1893 he moved his business to a larger building at 1708 Chestnut Street, where he was to remain for ten years. Then in 1903 his means enabled him to purchase a building at 1712-1714 Chestnut Street, which had formerly been a carriage factory and warehouse. The following year, 1904, the business was moved to this new location, which still remains the retail store and the official address of the Theodore Presser Company. The business occupied the lower floors, while the upper floors were made into studios. The further increase of business, with thousands of customers in various parts of the world, was extraordinary, and demanded continually expanding space. In 1905 he bought a three-story residence on Sansom Street, immediately behind his Chestnut Street properties. He occupied this small annex for seven years, at which time he purchased two adjoining properties and in 1912 erected a ten-story stone and steel modern office building. In 1921 Mr. Presser purchased the property at 1708-10 Chestnut Street



WILLIAM MASON

Liszt's Most Famous American Pupil

known as the Greble Building, which he used in part for business expansion and for an increasing number of studios. The Presser Building became the established music center of Philadelphia, and is known as the heart of musical Philadelphia.

Since Mr. Presser's passing, however, the mail order stock rooms, and publishing offices of the company have been removed to a building one block long and six stories high on Walnut Street, containing probably the largest assembly of sheet music and music books in the world.

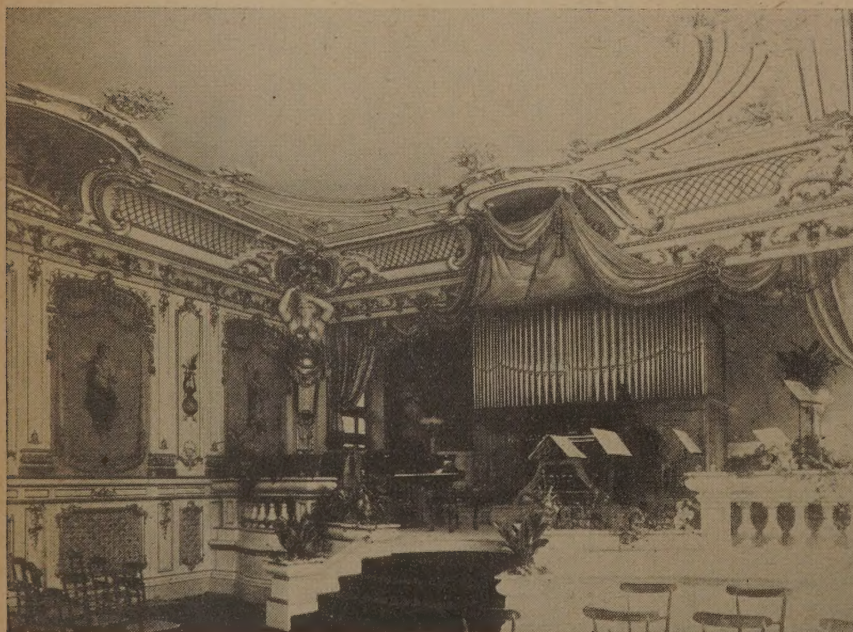
The employees increased up to this time to over one hundred, and the catalog was well on the way over the ten thousand mark. The circulation of THE ETUDE soared to 125,000 to 135,000 subscribers. I entered Mr. Presser's employ in September 1907 as Editor of THE ETUDE. Despite my extremely youthful appearance at the time, I had been a contributor to the magazine for several years. I had been careful never to visit Mr. Presser, realizing that if he noted my youth he might have lost faith in my ability to write. The first meeting occurred in the ancient railroad station of the Delaware & Lackawanna at Weehawken, New Jersey. Mr. Presser's first question was, "What's the matter? Couldn't your father come?" He appeared stunned and disappointed when he found that I, who was so youthful, had written the many articles which had won me the opportunity to become editor of the world's largest musical periodical. The business was incorporated as The Theodore Presser Company in October, 1908.

An Outstanding Characteristic

One of the paramount traits of Theodore Presser's character was his initiative. He was a great believer in Beethoven's favorite motto, "Nulla dies sine linea" (Never a day without a line). He seemed to be impelled to start something fresh daily. In 1891 he founded the Philadelphia Music Teachers Association. As was his custom, he refused to become President. This Association has become one of the largest local music teachers' groups in the world. Many foremost Philadelphia musicians have been President; including among others, Daniel Bachelet, Thomas à Becket, James Francis Cooke, Stanley Muschamp, Dr. Frances E. Clark, Dr. Edward Ellsworth Hipsher, and Lewis James Howell. From a mere handful of teachers he developed a plan to dignify music by giving banquets at many of Philadelphia's leading hotels which were attended by men and women in other fields who were devotees of music and believed in its importance. Artists, men in various callings, and speakers of international renown drew tremendous audiences on these occasions.

Mr. Presser also started a highly successful Garden and Orchard Society, which flourished in Philadelphia for several years.

In 1917 his philanthropic inclinations and his tireless initiative led him to a real estate enterprise of considerable dimensions. He (Continued on Page 781)



THE CHAMBER MUSIC HALL AT CASTLE TREVANO

Theodore Presser met many famous musicians in the home of his friend, Louis Lombard. Castle Trevano also had a full-sized opera house.

The Mania for Speed by Performers of Music

by Heinrich Gebhard

THIS article is a lamentation and an exhortation. Although my plea is directed to performers on any musical instrument, to singers and conductors, I deal particularly with performances by pianists.

In some previous article of mine for ETUDE, I have dealt with carelessness in phrasing, "punctuation," and shading by young piano students. Today I feel myself impelled to speak of a bad feature in modern performances, a weakness which has become almost a mania and a disease with some young players, and indeed, with some great and famous pianists. I mean the deplorable passion for distorting the rhythm and form of a piece of music, and for playing fast movements at an excessive speed.

Before I register my specific complaints, I will dwell shortly on the general topic of tempi in the performance of music.

It is a delicate subject—since among the great artists and conductors there are scarcely two that will fully agree on the tempo of a sonata or symphony.

The terms *presto*, *allegro*, *allegretto*, *moderato*, *andantino*, *andante*, *adagio* are all relative. In a general way, *allegro* means *fast*, and *andante* means *slow*. In musical literature we find hundreds of *allegros* and hundreds of *andantes*. They will differ in their degree of speed. So we can ask: "Just *how* fast should this *allegro* go?" And "*how* slow should this *andante* go?" And if great artists differ on the tempo of a piece, shall we be surprised when hundreds of lesser musicians differ still more? The temperaments of the performers also differ, and hence there are many different conceptions of the tempi as well as the feeling of a piece.

Of course, the answer to the foregoing questions (How fast? How slow?) is: The *musical contents* of the piece—the character of the themes and of the passages, and even the general form of the piece—must guide us.

I have heard many students and even some famous artists play the first movement of the "Moonlight" Sonata at such an extremely slow tempo that in spite of a beautiful tone and depth of feeling it was utterly boring to listen to, because one "lost sight" of the outline of the melody.

Confusing Directions

One could speak Hamlet's Soliloquy so slowly that even with an expressive voice one would not get the sense of the words. Even in an *adagio* the music must still "hang together" and tell its story. Slow—yes, but it must still *flow*. Your musical instinct must tell you how far you can go in your slowness.

Leschetizky has said: "Play a slow phrase at such a tempo that a good singer could sing that phrase in *one breath*, so that we get the 'bird's-eye view' of the phrase, and can follow the music."

What is terrifically confusing to teachers and students is the way the metronome marks vary in different editions of the same piece.

Personally, I find some printed metronome marks incomprehensible. In some fast pieces, the tempo given is so extreme that the music is swamped. Certain *allegrettos* supposed to be graceful are given either at a lumbering or a galloping tempo. I can only recommend to students and teachers this: *Feel the mood of the piece*. Is it deeply serious, meditative, gently pensive, quietly flowing, of firm rhythm, of joyful exuberance, dramatic, rushing along, and so on? Then sing or hum (or whistle!) the theme away from the piano, and keep doing it for a while. The feeling for the right tempo will finally assert itself if you are truly musical. Don't think the tempo out with your brain; it must come out of your heart.

When a young student or gifted young player hits on the wrong tempo in a piece, it is forgivable if he

plays well otherwise. But what is unforgivable is his taking *erratic* liberties with the time during the course of the piece. This is done by hundreds of players in this modern age, and the crime of it cries to heaven. That, then, is my first complaint.

Let Moderation Prevail

In the opening movements of the Haydn, Mozart and Beethoven Sonatas, the second theme is often of a feminine, tender, expressive character, in contrast to the masculine, energetic first theme. Although there



HEINRICH GEBHARD

is no change of tempo indicated by the composer, it is quite feasible and esthetically right to play that theme a hair's breath slower. It certainly should not, however, be played about ten to twenty degrees slower by the metronome than the rest of the movement. Yet dozens, yes, hundreds of students and young players play it so, thereby completely stopping the flow of the music.

The beautiful second theme of the opening movement of Beethoven's "Waldstein" Sonata comes three times during the movement. The first two times it should be played a trifle slower, and the final time quite a bit slower than the rest of the movement. Time and again I have heard young pianists "moon" over that theme, as if the movement had suddenly turned into an *adagio*. Such people seem to think that every beautiful theme must be slow. When Beethoven wanted to write a slow movement, he was quite capable of doing so.

At times, as in the first movement of the D Minor Sonata, Op. 31, No. 2, Beethoven alternates a fast tempo with some very slow phrases and even free

recitative passages—*largo*, *allegro*, and so forth. Here the slow ascending passages (*largo*) should be played mysteriously *pp* and quite slowly, but not slower than M.M. $\text{♩} = 58$. With *all the allegro sections absolutely in time*, M.M. $\text{♩} = 112$, except a slight *ritard* in the final three or four measures of the movement. The recitative passages should be played with great feeling and imagination, and *free in time*. Often I have heard that movement mutilated rhythmically by the quick sections being played ridiculously out of time.

Fine phrasing and beautiful shading are very important indeed, but to play *rhythmically well* is the *first requisite* in good musical performance. It is the *very life pulse* of the music. Altogether too many people forget it or disregard it.

Another evil habit that crops up often with some players is found in compositions that can be easily divided into sections: For instance, in the two Brahms Rhapsodies, Op. 79. About every eight, twelve, or sixteen measures something new occurs in the music. In the B Minor Rhapsody, it says *sostenuto* in Measure 22, to be played a little broader in style and tempo. The short section in D Minor

Ex. 1



and the whole B Major section should go a little slower than the main body of the movement. In my edition of these two Rhapsodies (Schirmer's Library) I have expressly written: "These two Rhapsodies should be played with a great deal of dynamic shading, but with very few liberties of rhythm. With the exception of the few *ritardandos* indicated, both pieces should be played with great swing and fairly strictly in time." Yet I have often heard these Rhapsodies *terribly distorted*, with *terrific changes of tempo almost every eight measures*.

This sort of sin is also shockingly committed (even by famous players) in the Chopin Ballades and Waltzes. The first Ballade, G Minor, is composed in episodes, so to speak. The first seven measures are a dramatic introduction, quite free in time. Then begins the main body of the movement, marked *moderato*.

Ex. 2



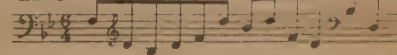
A sweet melancholy pervades this first episode, which should be played delicately, with touches of *rubato*, and the general tempo should be about M.M. $\text{♩} = 120$. At the twenty-ninth measure from *moderato*,

Ex. 3



the music is soft, but gradually becomes louder, and gradually faster, until at Measure 41, *allegro* should be reached. From here the music is brilliant, and the speed should be about M.M. $\text{♩} = 88$ up to Measure 56.

Ex. 4



from which place we carry out a *calando*, *smorzando*, and *ritardando*, reaching *meno mosso* at Measure 61, M.M. $\text{♩} =$ about 63. We get into *più animato* at Meas-

ure 119, M.M. ♩ = about 92, reaching *meno mosso* at Measure 187, back to M.M. ♩ = about 120. Finally, we plunge into *presto con fuoco* at Measure 203, M.M. ♩ = about 116, maintaining this tempo up to the final fifteen measures, which are free in time.

The great art of interpreting the Ballade is to make the various moods (poetic, brilliant, and so forth) gradually "melt" into each other. This applies not only to the shading, expression, and feeling, but also to the tempi. The poetic sections must be played somewhat *rubato*, but with the general tempo moderately slow (as approximately indicated). *The brilliant sections must be in time; fast, but not excessively fast.* The transitions from the slow sections to the fast, and from the fast to the slow must be done gradually, not

abruptly. *Ritardando* means get slower GRADUALLY; and *accelerando* means get faster GRADUALLY. A good illustration of a perfect *ritardando* is a train coming into a railway station, and that of a perfect *accelerando* is a train leaving a station.

These are the considerations that should govern the tempi of the *Ballade*. Too many times we hear the *Ballade* terribly maltreated by the slow sections being dragged out interminably, and the fast sections hurried through beyond all recognition of the music, with the *ritards* and *accelerandos* sounding erratic and eccentric, so that the architecture, the grandeur of the composition and the presentation of the piece as a whole are completely lost.

(This article will be continued in the next issue of ETUDE, when Mr. Gebhard will discuss, with his remarkable clarity, the relation of speed to the Waltzes of Chopin, the *Chromatic Fantasy* of Bach, and works of Schumann, as well as the studies of Czerny.)

Christmas Music—A Universal Language

by Isabel Wister

FRANCES M. GRAY, Western Field Secretary of the Board of Foreign Missions, related this impressive experience during the reconstruction period after World War II. The scene is somewhere in Europe.

"Our hospital wasn't far from what was called, contemptuously by some, 'where the Krauts lived,' but a few of us, mindful of the significance of small things in human affairs, especially among women and children, asked the Superintendent if we could have a Christmas party and were devastated by his emphatic, 'No! Christmas, with this dreadful mixture of hate, starvation, and germs and contrasting faiths? Why, such a thing is unthinkable!' But we would not give up our idea and went about a different way of approaching our objective. We were fortunate in securing a place to give the Christmas party and the people to develop an enthusiastic Christmas spirit. The surroundings were barren, but with a few colorful decorations we contributed to the Christmas cheer.

"Mothers with many children came. The little tots were seated at small tables. The mothers, with tear-dimmed eyes, sat by, happy to look on and see joy come to the hearts of the little ones. Steaming hot chocolate and doughnuts composed the bill of fare

for this Christmas banquet, which was gobbled down in short order.

"There were the barriers of language, for, together with the children of the unloved 'Krauts,' the children of a camp of displaced persons had been invited. Many tongues were heard in the restrained but happy atmosphere of 'Peace, good will to all men!'

"The refreshments were gone, but the warm room offered such unaccustomed comfort, a forbidden luxury in so many homes, that the guests made no move to depart. Yet, there had been no entertainment provided by the kindly hostesses, and they were at a loss to know what to do in such a situation. A genial G. I. (bless his heart, wherever he is!) produced a concertina. In that bare room, where the Spirit of Christmas had spread its blessing, he began to play softly, singing his words in English, but a chorus took up the wonderful melody, a German song written long ago by a young priest and a village organist.

"They were soon singing it, each in his own tongue, for everybody knew it: 'Silent Night, Holy Night! Christ the Saviour is here.' With the music, race hatred was, for the moment, abandoned in the meaning of the Christmas story. Smiles and happiness were everywhere. The Christ Child was born again."

Sibelius Today

(Continued from Page 726)

the first financial benefit from his compositions, so far as the United States of America is concerned.

And today in England, by some strange workings of the government, he is also barred from any royalties. Warrick Braithewaite, distinguished British conductor, explained to me that by government edict no sums of money more than certain very small amounts may be exported from his country. "It seems that the ruling is such that it includes the payment of royalties to Sibelius," he said. "We have tried time and again to have the ruling relaxed so that he can have his just payments but so far we have accomplished exactly nothing. The money is piled up for him. I should imagine thousands of pounds, but it is held here and does him no good."

In this connection it should be noted that the only publishers of the works of Jean Sibelius are, with one single exception in America and in England, continental firms. The fault for such non-payments of royalties may lie with them.

Sibelius was born December 8, 1865. He began the study of piano at the age of nine and the violin at fifteen. His parents wished him to become a barrister, but he loved music. Music finally won, and he studied under some of Europe's most noted masters. His com-

positions in his youth were complimented by no less a person than Brahms. His wife is a lovely companion who has been his inspiration. Their home in Jarvenpaa is rustic, the walls being made of unpainted peeled logs. Woods surrounds the dwelling and in the distance one sees a glimpse of one of Finland's lovely lakes. Even here are to be found the touches of war, however, as before one reaches the bard's home the open country covered with tiny and primitive cottages, built to house the thousands upon thousands of displaced Karelians, driven from the Karelian peninsula by the Russians.

Like Brahms, the history of Sibelius is the history of his works. Since 1897 he has received a stipend of some two thousand dollars a year from the Finnish government, that he might be freed of financial worries and thus devote himself entirely to composition. This he has done, so that at the age of eighty-three he still is seized by the fever of youth, so far as composition is concerned, and often works far into the night upon scores which have not yet seen the light of the publisher's lamp. Almost all his friends believe that upon his death a veritable wealth of hitherto unknown beauty will rise from the closets in which they have been entombed, a resurrection of the spirit of Jean Sibelius.

Test Your Teaching Methods

A Quiz for the Piano Teacher

by Eric Steiner

CHECK the answers most fitting to your ways of teaching with the following system of scoring: Score two points for each (a) that you checked; four points for each (b); six points for each (c); then find the total.

If your score is between 20 and 30, try to relax your teaching methods; you may be a teacher of fine character and high standards, but your strictness may cause resentment from the average child.

If your score is between 50 and 60, you are too easy-going. Some children might like you for that, but results will be unsatisfactory.

A score above 30, yet below 50, indicates that you are one of those fortunate teachers who know how to strike a happy medium.

- If Johnnie informs you at the start of the lesson, that he didn't have much time for practicing, do you:
 - tell him, that you expect him to be prepared every week, and that you won't accept excuses? ☐
 - discuss the reason for his unpreparedness with him, to avoid it in the future as much as possible? ☐
 - reply "That's all right, but don't let it happen too often?" ☐
- If Jean, in her first year of study, finds it hard to count in an even manner, do you:
 - make her count to the ticking of a metronome, to develop a sense of even rhythm? ☐
 - suggest "Let's both count together," to develop the important habit of counting? ☐
 - count instead of her, to make it easier? ☐
- If the student, in playing a certain passage, changes the given fingering, do you:
 - forbid such a change and insist on the given fingering? ☐
 - discuss the change and explain that occasionally changes are permissible, yet they should be marked in the music? ☐
 - Let it pass without discussion, thinking that as long as the passage was well played, the change did not matter? ☐
- If a twelve-year-old student plays Bach's Two-Part Inventions with difficulty and without signs of understanding, do you:
 - insist on continuing, hoping that gradually progress will be made? ☐
 - choose easier compositions in counterpoint style, to develop the student's appreciation gradually? ☐
 - discontinue Bach altogether and change to compositions that appeal to his taste readily? ☐
- If Jimmie, age nine, requests you to play a selection for him, do you:
 - select the greatest masterwork at your disposal, to impress him with the fact that there is greatness in music? ☐
 - choose a piece of music of fine quality, that is quite simple and fitting to a child's mind? ☐
 - play whatever he requests? ☐
- If the pupil, while playing from memory a piece that he knows quite well, strikes a wrong note here and there, do you:
 - interrupt him each time to correct the error? ☐
 - let him finish, and then, after praising the good points, discuss the mistakes? ☐
 - disregard these errors, as they seem insignificant considering the otherwise good performance? ☐
- If Joan, after several weeks of practice, tires of a piece, which you consider important for her progress, without playing it satisfactorily, do you:
 - insist on her continuing it until it is well learned? ☐
 - suggest to let it rest, and to resume it later for further progress? ☐
 - change to a new piece. (Continued on Page 774)

The Great Russian Music of Yesterday

How It Has Influenced the Music of Today

A Conference with

Alexander Tcherepnine

Renowned Russian Composer and Pianist
Pupil of Paul Vidal and Isidor Philipp

SECURED EXPRESSLY FOR ETUDE BY GUNNAR ASKLUND



ALEXANDER TCHEREPNINE

Biographical Note

ALEXANDER TCHEREPNINE, one of the world's most distinguished contemporary composers, offers a unique combination of hereditary and environmental influences. Born in St. Petersburg, in 1899, he is the only son of Nicholas Tcherepnine, noted composer and conductor, who was a favorite pupil of Rimsky-Korsakoff. At six, he began music study with his mother, the singer, Marie Benois Tcherepnine (daughter of the painter, Albert Benois, and the pianist, Maria Kind Benois). His earliest recollections center about the activities of his father and the warm hospitality of his home, a meeting place for musicians, artists, and writers. The boy took part in all home gatherings and accompanied his parents on all tours. Although music was the language of the home, his parents insisted that general education come before specialized training. Accordingly, young Alexander approached music as personal fun, preparing gifts for his family in the form of compositions. He did not enter the Conservatory until he was eighteen. The next year, the Russian Revolution broke out. The family fled to Tiflis, where Nicholas Tcherepnine became director of the Conservatory, and young Alexander began a varied career as pianist, composer, music-director of the Kamerny Theater, critic, and teacher. The three years' stay in Georgia initiated him into the Oriental color which has influenced his work. In 1921, the family moved to Paris. For this voyage, the young man's luggage consisted of a large bag full of manuscripts. He continued serious study under Isidor Philipp. He made phenomenal pianistic progress, but hesitated to show his compositions. However, hearing that "Tcherepnine's son" was on the way to becoming Tcherepnine in his own right, the great teacher asked to see the young man's work and interested publishers in it. At twenty, with his First Piano Concerto, Tcherepnine was established both as a composer and as a pianist. There followed tours in all parts of the world, which strengthened his position as a musician of unusual taste, sensitivity, and erudition. Between the two wars, he was a frequent visitor to this

country. His compositions have been introduced by such conductors as Serge Koussevitzky, Frank Black, Rudolf Ganz, and Fabien Sevitzky; his opera, "Ol Ol", was performed on Broadway; and he himself has made frequent concert appearances in New York, Philadelphia, Boston, and has toured from coast to coast. For two years, he took vigorous part in the musical life of China and Japan, at the same time maturing his own style. His early works, characterized by impressionism and virtuosity, now gave way to more inward musical thought expressed through stronger composition. Among Tcherepnine's important innovations are the nine-tone scale; the use of rhythm as an independent element of expression; and a new polyphony (of skillfully intercepted lines which render their themes even more distinct by an ingenious system of pauses) which the composer calls "interpunctus." Tcherepnine's works include three operas (of which "Le Mariage" completes an unfinished score of Moussorgsky), three piano concerti, two symphonies, and a large number of ballets, cantatas, orchestral works, chamber works, transcriptions, piano *solis*, and songs. These works, a recognized part of world literature, frequently appear on the programs of eminent performers. During his visit to the United States, Mr. Tcherepnine has combined creative work with playing and teaching.

A Comparison

"I have a peculiarly warm feeling for ETUDE. Since the liberation, we, in Paris, were able to keep abreast of world musical thought through this excellent magazine which my wife's sister regularly sent us from Honolulu. I take pleasure in expressing my appreciation of ETUDE in the form of ideas and recollections which, perhaps, may interest others of its readers.

"There is a certain similarity between Russian and American musical development. Musically speaking, both are still young countries; both began their musical expression at a time when the expression of other lands was already mature; both went through a period of consuming foreign music before becoming producers themselves. When Glinka founded the Russian national school, America was still producing popular material (folk airs, Civil War songs, and so on); before Glinka, Russia had been in much the same position. In both cases, art-music was sought abroad. It is interesting to follow the means by which a truly national production was made possible.

"When Russia founded her national school, she had two important resources: a vast body of church and ceremonial music, and a vast heritage of popular art which had no 'purpose' beyond expressing the national character. These materials had existed for centuries; they remained fragmentary and unpersuasive, however, until a strong talent developed them as art. This work was Glinka's. Deeply learned in the music of Germany, France, and Spain, he was the first to use foreign musical forms as an influence, rather than

a model for imitation. He gave Russia a national school, not by copying the art of other lands, but by adapting foreign forms to the uses of native Russian material. The same thing is happening in America. For years America has drawn on foreign art; even today foreigners (Hindemith and Stravinsky, to name but two) are working here and necessarily influencing American music. But the notable American composers are those who have broken away from imitation, and who use European influences simply as a means of releasing native American thought. We are living among American Glinkas without knowing it!

An Interesting Development

"Once the Russian school was founded, it had to be developed—and this development is particularly interesting. We Russians are a people of tradition; we love our homes, our families, our backgrounds; we are warm in our friendships and stick closely by each other. These qualities gave us our musical development! In other lands composers have worked, perhaps more isolatedly; in Russia, we work in groups. The great Group of Five were simply friends who worked together; they showed each other their writings, criticized each other, helped each other, took a hearty share in each other's triumphs and disappointments. Often they insulted each other (they never flattered!), but their strong, friendly coöperation resulted in mutual stimulus. Rimsky-Korsakoff, Cui, Balakireff, Borodin, Moussorgsky discussed each other's work; pencil-marked it; their doors were always open to other young composers who sought their aid. And great work resulted from this mutual assistance. Further, at the head of their group stood the critic Stasov, not a musician but a competent and practical judge. He did not confine himself to written criticisms—reviews of a performance *after* the performance had taken place. He guided these men, advised them, told them what to do and how to do it. It was Stasov who gave Borodin the book of "Prince Igor" and insisted on his setting it to music. He did the same with "Boris" for Moussorgsky. He gave them that push-from-outside that every creative mind requires. Thus, the development of the Russian school grew from creative genius *plus* a close comradeship of work and a guiding influence of expert criticism *while* the work was being done. It would be interesting to see how such a close, strong combination would work in other lands. (In passing, I may say that the test of this group-spirit came when Rimsky postponed his own composing for the disinterested and quite unpaid task of finishing Moussorgsky's orchestrations, after his death. Glazounoff did the same. So did my father. I am proud to have continued this tradition with "Le Mariage.")

"Even Tchaikovsky, who was not one of the group, had his own critical mentor in Laroche. Laroche preferred foreign music to Russian, and his admiration for contrapuntal form influenced Tchaikovsky's style. It is interesting to analyze the (Continued on Page 771)

New Musical Wealth on Records

by Peter Hugh Reed

WITH each new advancement in the art of sound reproduction, it becomes apparent that better than average equipment is essential to reveal full range and quality of tone. This proves to be the case with Columbia's new Long Playing record. The player sponsored by the company barely reproduces half the range in the grooves. Those owning extended range equipment with a two-way motor should purchase one of the modern wide range pickups, such as the magnetic Astatic, G. E., Audak, or Pickering, especially adapted for reproducing the long playing record. Those who do not have two-way motors will do well to investigate and try out before buying the several new players now on the market, or have one built to match their own equipment. It is not feasible, as we previously intimated, to convert existent changers to operation on two speeds. However, changer manufacturers will shortly have new mechanisms on the market operating at two speeds.

The deluge of recordings being issued these days gives the critic the feeling of assuming the rôle of a Noah in selecting material for ultimate preservation. If from time to time, we omit recordings in which a reader is especially interested, our opinions may be solicited by correspondence, accompanied by a self-addressed and stamped envelope.

Dvorák: Symphony No. 4 in G major, Op. 88: Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York, Columbia set 770.

Prokofiev: Classical Symphony, Op. 25: Serge Koussevitzky conducting the Boston Symphony Orchestra, Victor set 1241.

Here are two favorites splendidly performed and recorded. Dvořák's Fourth is one of his most personal works, in which he sings of the beauty and gaiety of his country for his "heart's consolation." The first and second movements remain among the finest symphonic sections by the composer. Those who know and admire the "New World" should sample this more elative and spontaneous opus which, in our estimation, best sustains interest. Koussevitzky's performance of Prokofiev's delightful neo-classical symphony is quite unmatched for its deft choice of *tempi* and delineation of the music's delicate irony. Those who own his 1930 recording will rejoice that he has at long last re-recorded the work.

Brahms: Academic Festival Overture, Op. 80: The Boston Symphony Orchestra, Serge Koussevitzky, conductor, Victor disc 12-0377.

Dvořák: Slavonic Dances Nos. 1, 3, 4, 8, 10: The Cleveland Orchestra, George Szell, conductor, Columbia set 756.

Gershwin: An American in Paris: The RCA Victor Symphony Orchestra, Leonard Bernstein, conductor, Victor set 1237.

Granados: Goyescas—Intermezzo, and Revueltas: Sensemayá: Leopold Stokowski and his Symphony Orchestra, Victor disc 18-0169.

Hindemith: Lively from Five Pieces, Op. 44, No. 4, and Pieces in the First Position for String Orchestra, Op. 44, No. 3: The Stuyvesant Sinfonietta, Sylvan Shulman, conductor, Columbia disc 72606-D.

Spirituals Transcribed for Chamber Orchestra: The Busch Chamber Players, Columbia set 764.

Stravinsky: Danses Concertantes and Scherzo à la Russe: The RCA Victor Chamber Orchestra, conducted by the Composer, Victor set 1234.

Vaughan Williams: Fantasia on a Theme of Tallis: The Minneapolis Symphony Orchestra, Dimitri Mitropoulos, conductor, Columbia set X-300.

Wagner: "Tristan and Isolde"—Prelude and Love

Death: The Chicago Symphony Orchestra, Artur Rodzinski, conductor, Victor set DV-21.

The merits of this group vary. The perfection of execution of the Brahms overture is praiseworthy, but familiarity with Bruno Walter's earlier version leaves us with the feeling that Walter is closest to the heart of this essentially German music. Szell plays Dvořák's "Slavonic Dances" in a healthy forthright manner, but with little rhythmic subtlety. Talich, in his performances, proves more satisfactory in this respect. Of all performances of Gershwin's buoyant and youthful Parisian picture, none have given it more zestful treatment on records than Bernstein. Moreover, the recording is more tellingly realized.

The tonal vividness and brilliance in the Stokowski record are especially rewarding. Stokowski accentuates the sentiment in the *Granados* but the overall effect is impressive. The accompanying tone poem by the Mexican composer, Sylvestre Revueltas, offers striking contrast. Vigorous, barbaric, and often frenzied, it depicts the oppression and suffering of a secret society of African Negroes. The Hindemith studies for string orchestra have character and vitality, which the conductor ably defines. The over-elaborate orchestrations of a group of Negro Spirituals by Mr. Busch leave one with the feeling that the voice serves better most of these pieces.

Stravinsky's *Danses Concertantes* offers an ironic commentary on the grotesque sequences of traditional ballet. From the record, this music seems more self-conscious than in the theater. The filler is more diverting—pleasantly reminiscent of the composer's "Petrushka." Vaughan William's *Fantasia* is a work partaking of two worlds—that of the sixteenth century Thomas Tallis, whose ecclesiastical theme is used, and our own time. It is one of the composer's finest scores, suggesting a mood of inner reflection in its dramatic restraint. Mitropoulos' performance tends toward a sensuousness of sound, as though opposing its implied spirituality, which Boulton in his recording affirms. It is the tonal beauty in the "Tristan" excerpts which recommends the new set. Rodzinski plays this music with sentient warmth and lyrical tenderness, but in comparison with the Toscanini and Furtwaengler versions, the emotion seems restrained.

Poulenc: Concerto in D minor for Two Pianos: Arthur Whittmore and Jack Lowe with RCA Victor Symphony Orchestra, Dimitri Mitropoulos, conductor, Victor set 1235.

Saint-Saëns: Concerto No. 2 in G minor: Benno Moiseiwitsch with the Philharmonia Orchestra, Basil Cameron, conductor, Victor set 1255.

Vieuxtemps: Concerto No. 5 in A minor, Op. 37: Jascha Heifetz and the London Symphony Orchestra, Sir Malcolm Sargent, conductor, Victor set 1240.

The Poulenc is witty, facile, and poetic. The composer has a gift for stylistic variety and his music

reveals a melodic charm that is both commonplace and earnest. The slow movement owes much to Mozart D minor and C minor concertos. This is music that with its clever impudence and elegance, quickly wins one's interest. It is splendidly played and recorded. The Saint-Saëns is an old favorite not heard so often these days. Its opening movement reveals the influence of Liszt and others, but its *scherzo* and *finale* are characteristic of Saint-Saëns in his most sparkling and piquant style. Moiseiwitsch plays the work with appropriate brilliance, wisely avoiding sentimentality. A fine recording. The Vieuxtemps is an opus theatrical *bravura* and sentiment too eclectic for its own good, written to exploit its composer, a famous violinist in his day. Those who revel in a sparkling show of lustrous violin playing will find it here. The spotlight is on Heifetz, rather than on the composer.

Berlioz: Requiem: Emile Passani Choir and Orchestra, conducted by Jean Fournet, Columbia set 764.

Stravinsky: Symphony of the Psalms: The London Philharmonic Orchestra and Choir, Ernst Anserme, conductor, Decca set EDA-52.

The English writer, Cecil Gray, says of Berlioz "Requiem:" it "stands alone in music; there is nothing with which we can fitly compare it." Theatrical and more often than not pagan in spirit, with dynamic intensity in three movements never before applied to a setting of the Mass for the Dead, the work is an awesome supernatural drama. Berlioz regarded it highly and late in life wrote: "If I were threatened with the destruction of all my works save



ROBERT AND GABY CASADESUS

Two famous French pianists distinguished for their fine recordings

one, I would crave mercy for the 'Requiem.' " Columbia is to be congratulated on making this French recording available to American record buyers. It offers a well-directed performance of a stirring opus by one of the great composers of the nineteenth century.

Stravinsky's "Symphony of the Psalms" shares its purely physical expression, one characteristic with the Berlioz work. This is also a highly dramatic score, rhythmically complex and tonally vivid in coloring. There is a spontaneous force to this music, partaking of barbarism and piety, that impresses greatly. In our estimation, it ranks among its composer's best works. Its performance is superbly realized in this new recording.

Albéniz: Iberia—Vols. I and II: Claudio Arrau (piano), Columbia set 757. (Continued on Page 77)

RECORDS

"A DICTIONARY OF MUSICAL THEMES." By Harold Barlow and Sam Morgenstern. Introduction by John Erskine. Price, \$5.00. Pages, 656. Publisher, Crown Publishers.

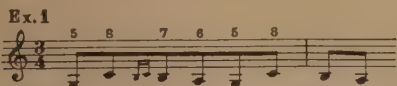
Here is a dictionary or a kind of thesaurus of "the music of more than ten thousand musical themes arranged for ready reference so that quickly and easily the reader can: 1. Find the exact music of any important instrumental composition ever written. 2. Identify almost any musical composition he has heard, though the composition and composer be unknown to him."

The above quotation is made from the jacket of this remarkable book. The second description (2) must be made with some reservation. There are thousands of musical themes which have had wide currency and yet which could not even be included in a book ten times the size of this large volume. Many of the popular themes of modern songs have been deliberately pillaged from the melodic treasure house of the past; some without identifying the source or saying so much as "Thank you" to the dead genius who created them. We do not, however, imagine that Schubert or Chopin or the whole assembly of masters in the Elysian Fields worry very much about this. They possibly are jealously proud of the enjoyment they have given to millions who have followed them. Great fortunes have been made by mercenaries who have raided the masterpieces of yesterday. One of the most famous of popular piano pieces, reputed to have sold over two million copies, is in part directly pillaged from Czibulka's *Winter Tale*.

The book is divided into two parts. First, are themes themselves, and second, is a kind of ingenious alphabetical index made for anyone who, having a theme in mind, may find it easily. But if he is hunting for the theme of *I'm Always Chasing Rainbows*, he will not be able to find it in the index unless he looks for it as the second theme of Chopin's *Fantasia Impromptu*, Op. 66, from which it was originally swiped *ad nauseum*.

However, your reviewer has long since condoned this form of musical burglary if it serves to bring these musical melodic gems of great masters to a larger public which otherwise might not ever encounter them. Some melodies often employ the same relative notes of the scale but are quite unlike, because of the rhythm. Here are two themes which begin on the following series of degrees, 58765876. Note how different the themes sound when affected by rhythm.

A. Zarzycki (1834-1859) *Mazurka*, Op. 26, Vn. and Pft. (Copyright 1899, Carl Fischer).



François Couperin (1668-1733) *Soeur Monique*, Harpsi.



The relative degrees of the scale are identical, but the melodies are definitely different.

The general musical public knows little of the legal battles which are continually bitterly fought by the publishers for the protection of definitely original copyrighted themes in their catalogs. We would advise composers, who hope to escape litigation, to compare their new themes with those listed in the ingenious index, and insure themselves against law suits.

"THE LIFE OF BRAHMS." By Florence May. Pages (Volume I) 323; (Volume II) 376. Price, \$17.50. Publisher, William Reeves Bookseller, Ltd.

"The Life of Brahms" by Florence May, one of the finest biographies of the great symphonist, now appears in the second edition. The work has met with international success and is the result of long research in Europe, made with a view of painting a picture of Brahms the man. Although it does not delve deeply into his works from a technical, analytical standpoint as, for instance, the Brahms of Edwin Evans and others, it does present a rich portrait of the master, with a definite appeal to the interested music lover.

Etude Music Lover's Bookshelf



Any book here reviewed may be secured from ETUDE, at the price given on receipt of cash or check.

by B. Meredith Cadman

A MASTERLY WORK

"THE LITERATURE OF THE PIANO." By Ernest Hutcheson. Pages, 409. Price, \$5.00. Publisher, Alfred A. Knopf.

Of the various reviews of the important works in the literature of the piano, this new volume by the Australian-born but world-trained piano virtuoso, Ernest Hutcheson, is one of the most comprehensive. Mr. Hutcheson's long career has been intensely interesting. He was born in Melbourne in 1871 and was graduated from the Leipzig Conservatory in 1891. After tours in Europe and in America, during which he played with most of the world's great symphony orchestras, he settled in Berlin as a teacher. Among his pupils was Olga Samaroff. In 1900 he became head of the Piano-forte Department of Peabody Conservatory and since then his activities have been largely in the New World. In 1924 he became associated with the Juilliard School of Music in New York and from 1937 to 1945 was president of that institution.

He traces the history of piano literature chronologically from the pre-Bach composers down to the most modern works. His approach is not an involved musical dissection of the works, but rather an appreciation from the educational and artistic aspects of the master works, which will have a decided appeal to the amateur, as well as the professional. There is no substitute for experience and the book is enriched by Mr. Hutcheson's long contacts with the art. It is also profusely illustrated with notation examples from the masterpieces.

OUR OPERATIC FIRMAMENT

"METROPOLITAN OPERA ANNALS." Compiled by William H. Seltsam. Pages, 751. Price, \$7.00. Publisher, The H. W. Wilson Company.

Mr. Seltsam's remarkable assembly of records of the performance of the Metropolitan Opera Company of New York, from the first performance October 22, 1883, to the present, is a really noteworthy achievement. The fall of 1883 seems to have been a really extraordinary year, as many projects, musical and otherwise, were inaugurated at that time in America. Among them was ETUDE itself. New York was awakening to a new period of civic activity. Brooklyn Bridge, the first great suspension span to be thrown across the East River, was opened in 1883, and New York was beginning to aspire to become a "Wellstadt." The new opera house was the wonder of the day—a day when New York streets were still forested with telegraph poles. The "Met," as it is known in these mechanistic days, opened with a performance of Gounod's "Faust," with Campanini, Schalchi, and Nilsson in the cast. The first program is very amusing, showing, by its ad-

vertisements, the provincial nature of the adolescent city. Steinway, Knabe, and Bacon pianos lead the list. The other advertisements are those of local dealers in groceries, flowers, gas fixtures, coal lamps, and clocks, along with those for nationally known pianos. The Barrett House, Broadway and Forty-third Street, advertises rooms at "\$1.00 per day and upwards."

Thereafter, this excellent book records the complete cast of every performance given at the Metropolitan Opera House up to the date of publication. There are also critical comments upon first performances and the debuts of artists. In addition to this, there are excellent half-tone portraits of one hundred and twenty-five of the great stars who have brought glory to the Metropolitan.

This valuable book becomes a permanent source of reference for libraries, journalists, and historians of the future.



MARCELLA SEMBRICH

When she made her first appearance at the Metropolitan Opera House in its opening year—1883.

Wants Chord Pieces

Would you kindly give me the names of pieces with chords, from early grades to medium difficulty? Some of my pupils are weak on playing chords, and they hesitate and sometimes stop, in order to get their fingers into position. I will be much obliged to you for this information.

—(Mrs.) W. J. B., Kansas.

An excellent book for beginners is "Chord Crafters" by Louise Robyn, and if your pupils have patience, give them the following exercises (to be played very slowly at first, then transposed into all major and minor keys):



Ships at Sea and *Song of the Sea* by Homer Grunn; *Shadow of the Night* by Irina Podeska; *Majesty of the Deep* by George F. Hamer, are good teaching pieces. Besides, why not use well-known numbers in which plenty of chord work hides behind a familiar melody, for instance: any arrangement of Schubert's *Serenade*; Fauré's *After a Dream*, transcribed by Guy Maier; *Simple Confession* by Francis Thomé; Rachmaninoff's *Elegy*; and the old favorite, *Melody in F*, by Rubinstein. There are many more, with Debussy's *Etude pour les accords* topping the list in the highest grade. This is a real "humdinger," in front of which confidence wabbles, and fingers balk.

Chord study is advisable for all, because it develops the "feel" of the keyboard, and helps greatly in making technic secure.

What Is Style?

In the auditorium of that large elementary school a program is being prepared. The teachers have been careful in their selections for both music and drama; but as always happens on such occasions, there is more talent available than opportunities and disappointments are inevitable.

One little girl looks crestfallen. She wanted to play *Écossaises*, the number she had worked up for some contest as well.

"Sorry to have to turn you down," the teacher says; "It is too long. I only need exactly one minute and a half."

"But," the youngster insists, "I can play it fast, I can play it loud, I can play it soft, I can play it any way you want me to."

"What about playing it in the style of Beethoven?"

"What's that?"

(Authenticity is certified.)

Universal Bach

Years ago when I was taught to play the Bach Two Part Inventions, they had to be done very smoothly with very few staccato notes. Now I pick up a Busoni edition after having listened to the remarks of adjudicators at our recent Festival, and I find that many passages are marked *staccato*. In Number 6 almost all the eighth notes are so marked, beginning with the opening notes in the right hand. I was taught to play these very *legato* and have been teaching it this way for years. My sincere thanks in anticipation of your very valued opinion.

—(Mrs.) E. G., British Columbia.

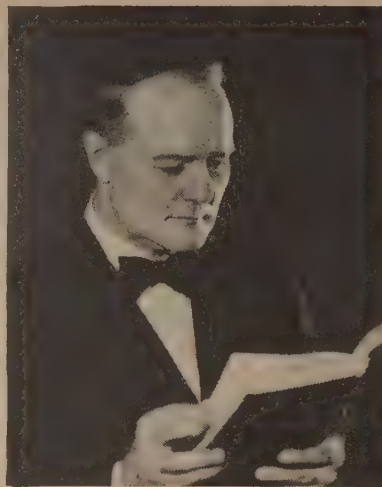
Your teacher was right. Busoni was

The Teacher's Round Table

Conducted by

Dr. Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer,
and Teacher



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

condition to make you feel so low-spirited? Certainly not, for there is no fault of yours, and your conscience is clear.

Apparently, these girls are "problem students" who neither care to work nor listen to your sound advice. I can see only two solutions: you can give them up permanently, or temporarily; or, if the idea of the loss of income is unpleasant to you, do the best you can by them, but reserve your best efforts for other students who show more appreciation and understanding.

In my opinion, no teachers ought to allow wayward pupils to impair their dispositions—or even their health—to such a point that their pedagogic efficiency will be reduced, and their nervous systems may result in an actual breakdown.

Music Teachers National Convention

"I am planning to be present at the Music Teachers National Convention at Chicago, December 29th-January 1st, together with a fine representation from ETUDE, and hope to see many of our friends at that time."

Contest-itis

The multiplication of piano contests, held everywhere, is the second musical epidemic assuming major proportions. It started mildly several years ago, increased from a drizzle to a shower, and now it is turning into a veritable deluge. Newspapers, magazines, radio broadcasts carry announcements of all kinds, national, state, county, city wide. It seems to split according to the atomic principle. It resembles an octopus whose tentacles stretch out and reach farther and farther. Wherever I have traveled during the past months I have been amazed by the huge number of youngsters whose interest was focused solely upon an award or a classification of some sort. Besides, inquiries as to suitable and brilliant contest pieces keep coming to this department. Complaints are received, too, about unfair judges: "Why did I get an 'average' while another contestant who played an easier piece got a 'superior'?" No longer are minds centered upon work and progress. Only the outcome of contests is paramount in all thoughts.

I have discussed this situation with a number of serious teachers who care less for a bit of fleeting glory than they do for the ultimate musical welfare of their pupils. Invariably we came to the conclusion that this multiplication of contests is harmful. In their eagerness to win, youngsters remain on the same piece for an entire year. How can they develop rationally under such conditions? For

let's repeat it once more, the chief element of progress is "variety." This principle must apply equally to technic and repertoire. The diet must be watched over carefully by the instructor, who will act like a physician prescribing what is best for his patient.

Those who favor contests will argue that they act as a stimulant, an incentive towards hard work. I do not share this opinion. I believe that they cause more harm than good, because they make the logical schedule go astray. And then, think of the inevitable deceptions when the results fall short of expectations. I know of some cases, when hopes had been raised so high, that failure and the ensuing discouragement caused all music study to be abandoned; at least temporarily.

In conclusion, I wish to state that I am not opposed to the principle of contests. But they should remain exceptional, and students should not run from one to another, much less take part in several at the same time. In doing that, they act unwisely, for their work becomes fractional and scattered. Instead, they should concentrate their efforts upon preparing themselves carefully, and consider an occasional contest, whatever its outcome, as a worthwhile experience. Thus, their normal studies would not be disrupted, and their chances of success would be greater in the end.

Wants Waltzes

Could you give me the names of waltzes suitable for auditions or contests? I like this form of music and waltzes seem to please the audience and the judges very much. Thank you very much in advance.

—(Miss) J. B. K., Texas.

Here are a few titles that will suit your purpose excellently: *Valse in E-flat Major*, Auguste Durand; *Valse Arabesque*, Theodore Lack; *A la Bien-aimée*, Eduard Schuett; *Valse Chromatique*, Benjamin Godard; *Valse in E Major*, Moszkowski; *Valse Printanière*, Evangeline Lehman; *Valse Romantique*, Debussy; *Valse, Op. 42*, Chopin, and *Valse Impromptu*, Liszt.

The above are between grades 3 and 6. All are brilliant, effective, pianistically written numbers; and clever too, for in many instances—this is fine for contests—they sound much more difficult than they really are.

Wayward Pupils

I find your page so helpful each month that I am laying my special problem before you. Two sisters, one eight, the other ten, came to me after two years of study with another teacher. They have had no theory and very little scale study. Fingers are flat and weak, and the proper fingerings have never been stressed. Rhythm and accuracy have been sacrificed for speed, with dire results.

I insist on observance of the text, correct fingering, and rhythm, as well as proper counting. But my efforts at slowing them down to a reasonable speed seem time wasted after three months' hard work on my part. What can I do? I sign myself —"Discouraged"

(Miss) D. H. S., California.

You are absolutely right in trying to get these pupils to respect rhythm, fingerings, and values. It is indeed somewhat discouraging to see that after several months of hard work no result is forthcoming. But should you allow this

My First Day at the Conservatoire de Paris

From the Forthcoming Memoirs of the Famous Pianist-Accompanist

André Benoist

WITH PEN PORTRAITS OF AMBROISE THOMAS,
CAMILLE SAINT-SAËNS, ALFRED CORTOT, JULES MASSENET

Mr. Benoist was born in Paris, April 4, 1881. Among his teachers were Camille Saint-Saëns and the famous French virtuoso, Raoul Pugno. After tours of Europe he came to America, and is best known as the accompanist of famous artists, including Nordica, Casals, Tetrassini, and Heifetz. For thirty-four years he was the accompanist of Albert Spalding. His published compositions include works for piano, violin, and voice. His acquaintance with musicians is well-nigh universal. There is a picturesque and nostalgic flavor about his colorful description of his entry into the Paris Conservatoire, which we are sure ETUDE readers will enjoy, as we have enjoyed it. —EDITOR'S NOTE.



AT THE BENOIST'S "VILLA LUBA"
Florence, Italy. Albert Spalding, André Benoist,
and Jascha Heifetz about 1926.

FEELING very much like a lamb being led to the slaughter, I wandered through the long, dark corridor that led to the examination hall, escorted by an indifferent usher. The usher opened the door and pushed me through. I found myself on the stage facing a dark, gloomy, rather small concert hall. On the stage was a grand piano, and on either side of the music rack was a lighted candle. Somehow I could think of nothing else but a wake! Through the gloom of the hall, from which the usual *fauteuils* had been removed, I could discern a long, green, baize-covered table, at which sat a number of solemn-looking gentlemen, some bearded, some mustachioed, and all facing the stage. This, I thought, was the jury! And

what a jury! I did not find out until later who the members were. The president was the Director-General of the Conservatoire, Ambroise Thomas, composer of "Mignon," "Hamlet," and other operas. On his right sat Camille Saint-Saëns, of the sardonic tongue and pronounced soprano lisp. On the left sat the venerable César Franck, already rather feeble, but very kind and benevolent. Further down the table sat Jules Massenet, at that time in the middle of his love affair with the gorgeous American soprano, Sybil Sanderson, who was the antithesis of the popular conception of the conventional prima-donna, for she had the face of an angel, the figure of a Venus, and a voice of unparalleled beauty. Massenet was also the romantic type so favored by novelists when they write about an artist or musician; with his delicate features surmounted by his shoulder-length mane of iron-gray hair he made a really impressive figure.

It was fortunate for me that at that time I did not identify the world-famous celebrities who were to pass on my worthiness as a student. As it was, I wobbled onto the stage, completely forlorn, until I spied in an unobtrusive corner the beloved face of my teacher, Émile Decombes, in whose classes I had been allowed to be a "listener," or as the French put it, "auditeur," during my year of probation after flunking my first

examination. As I went past him he patted my shoulder, saying, "*Ça ira, mon petit*" ("It will go alright, my little one"). Suddenly, all seemed bright again, and since my bearded and benevolent professor had confidence in me, I would justify it. And with the disappearance of my nervousness and fear I picked my way through several works I had to play, and did not do too badly. Then came the sight-reading test, which had to be done from manuscript, to make it more difficult. To make it even worse the manuscript was written for the occasion by Massenet, who proverbially wrote flyspecks! By that time, instead of being nervous, I was angry clean through. Consequently I plunged in the best way I knew how, and read the two pages more glibly than I could have done under normal conditions. For a passing mark you were allowed three mistakes per page, but it seems I had made only two. When I arose from the piano chair, I thought I could detect some nodding of heads among the "*Vehmgericht*" sitting in judgment. Again a pat on the shoulder from dear Decombes, then back to Papa and Mama, who were waiting with trepidation in the outer vestibule. My father had the gift of looking terribly impressive, as he never sallied forth without a Prince Albert coat and high silk hat, under which he wore an up-curved mustache like the (Continued on Page 772)



Jacques Thibaud
JACQUES THIBAUD IN 1903



ANDRÉ BENOIST



JACQUES THIBAUD TODAY

Igor Stravinsky and the Greek Tragedy

by Francesco Santoliquido

Noted Italian Composer and Critic

IGOR STRAVINSKY and Claude Debussy are undoubtedly the last two great geniuses who have appeared in the musical world.

Forty years ago, in 1909 (I was very young then), I published a small book entitled "Le Dopo-Wagner: Claudio Debussy e Richard Strauss," in which I explained the new technics of Debussy's musical art, and immensely praised his "Pelléas et Mélisande," which appeared to me right away as a miracle. Of course I claimed that Debussy was a revolutionary and an innovator.

Debussy did not like my book! He did not want to be called a revolutionary or an innovator, and he let me know that he considered himself a Classicist, emanating directly from Rameau and Couperin. This is why in my previous article, "Where is Music Going?," I said that real innovators often do not know that they are such, and even do not want to be considered so.

I don't know what Stravinsky thinks of himself, but I imagine that perhaps he also, like Debussy, wants to be considered a Classicist. Anyhow, he has found (as did Debussy, but in another direction) a new way of expression, and has created a new musical sensibility. But all along his career he has transformed himself, and in "Oedipus Rex" I think he has given us the full measure of his genius. I affirm that nobody had succeeded before him to give us such a deep, powerful, and genial musical interpretation of the Greek Tragedy. It needs a giant to dare to reexpress in music the wonderful work of Sophocles, and to give us such a powerful musical interpretation of it.

In Sophocles' work human destiny is regulated by divine and mysterious decrees. A tremendous pessimism pervades that immortal tragedy, whose author once said: "Not to be born, that is the greatest of all the fortunes."

How could Frederic Nietzsche affirm that Schopenhauer was mistaken when he wrote that the Greeks were pessimists? Nietzsche only felt in them the exalted dionysiac spirit. Did he not write, "I am a son of

Dionysos"? Both pessimism and the dionysiac spirit are in the Greek tragedies, and Igor Stravinsky gives us a wonderful interpretation of both. His "Oedipus Rex" makes us think of Michelangelo and Dante.

In fact, the Greek Tragedy is at the summit of human literature. Any of us reading Aeschylus or Sophocles feels purified and ennobled. The moral order which regulates the life of the universe pervades those immortal works. All crime must be punished and expiated on this earth. This law of a merciless Destiny is what creates the atmosphere of "Oedipus Rex."

Igor Stravinsky has surrounded the unfortunate Theban king with an immortal musical halo. The human contents of Sophocles' tragedy find in Stravinsky's music accents full of a new light and a power of language unknown before, which adds to that dreadful story a tremendous power of suggestion, so as to make us shudder and shake our souls from their stupor.

Stravinsky fully realizes his personal musical vision of the sorrowful story, with that marvelous richness of orchestral technics which is his unrivalled specialty. His musical construction is at the same time powerful and simple, just what was needed to express in sounds the work of Sophocles. (Power and simplicity; those are the real greatnesses of a work of art!) Stravinsky obtains with the simplicity of his thematic schemes and the power of his rhythmical dynamism that wonderful primitive atmosphere and archaic flavor which are needed to reach into the depths and communicate to us musically the pathos of the antique Greek tragedian.

Classic music indeed, this of "Oedipus Rex!" It makes us think of a new Bach, miraculously reborn in Stravinsky's soul. . . . This amazing musician, who pretends to hide his emotions and says he does not want to give out the secret of his soul, has found in "Oedipus Rex" a musical language so singular and new that it seems to transport us into a far-away unknown world, out of our own environment into a mysterious, ancient age of which we had forgotten the existence. At the same time, with his austere and archaic purity of form, he attains the miracle of a new classicism.

"Oedipus Rex," in Stravinsky's musical interpretation, is a transfiguration of the sufferings of all human kind. With this music Stravinsky has found the path which brings him to the highest summit of his art, and it is to be hoped that he will give us soon another example of his wonderful musical interpretation of the Greek Tragedy.

EDITOR'S NOTE: Santoliquido is one of the most individual of the Italian masters of today. Those who read his previous article in *ETUDE* are acquainted with his fine, broad appraisal of contemporary musical conditions. In the present article he states that "Oedipus Rex" "makes us think of a new Bach miraculously reborn in Stravinsky's soul." It is remarkable to note in this connection that in 1926 your Editor had an extensive interview with Stravinsky (published in August 1926) in which the composer stated most emphatically the influence of Bach upon his work. Stravinsky wrote:

"Every composer must see and hear his artistic visions with his own eyes. Chopin, for instance, saw his piano in a totally different manner from that in which I see it. Through the better part of his life he wrote melodies for the piano which could be played by other instruments and even sung by the voice with quite as great facility. Yet Chopin is known pre-



IGOR STRAVINSKY

eminently as the composer for the piano. Please do not think that I do not admire his works enthusiastically. It is merely that he had other gods than mine. Aesthetically, he belonged to another age. Chopin is not my musical god. I have higher honor and admiration for the great Liszt, whose immense talent in composition is often underrated. Yet I do not go for my gods to Liszt, nor to the nineteenth century, but rather 'way back to John Sebastian Bach, whose universal mind and enormous grasp upon musical art have never been transcended. One must go to the door of Bach and knock if one would see my musical god.

"I am sure that the native ear, that is, the ear undistorted by musical convention, will find in the music that I am composing new auditory suggestions of my great love of the master of Eisenach. Possibly a badly trained ear might say that it is a caricature of Bach. Yet I am convinced that in Bach the composers of the future will find immense inspiration. There is an organic character to his broad and rich art that carries with it not only the promise of immortality but also a kind of ever vernal character. Unlike the music of many of his contemporaries, it can never grow old.

"Those who see in my music a caricature of Bach are to my mind greatly in error. My works have always been contrapuntal in character, but now they are even more so, more melodic and less harmonic in type. But this does not mean that I have sought to caricature the polyphonic writers of the sixteenth and seventeenth centuries. But we must realize that the polyphony of today should be differently employed from that of the polyphony of other days. Consider the difference in the speech of the Elizabethan period in England or the France of Racine and that of today.

"Some critics have even gone so far as to ask, 'What would Bach say if he heard your compositions?' I can only reply that Bach would unquestionably be astonished, he would be amazed. But it is only fair to ask at the same time what Bach would think and say if he were to be transported to a modern American city, so utterly different from the quiet Thuringian village of Eisenach. What would he say to all that he saw and heard in the streets, the tall buildings, the electric cars, the subways, the radio? He would probably think that he had stepped out into an insane asylum filled with crazy people running hither and thither"



DEBUSSY AT HIS HOME IN PARIS
from "Claude Debussy," by Vallas

Biographical Note

BORN in Palermo, Sicily, Astolfo Pescia revealed his instinctive feeling for music by singing folk-songs for his grandmother while he was still a baby. He sang in the choir of his church, and pursued serious studies with his mother. A gifted musician, she prepared him for his first examination at the Palermo Conservatory, where he immediately won half the Government Prize award. The next year, he won the full award, which was granted him for seven consecutive years. At the Conservatory, young Pescia studied piano, violin, and harp, together with the full course in theory, harmony, and composition. At the same time he played accompaniments in vocal studios and rediscovered his natural affinity for the voice. Before he was eighteen, he was known as the foremost accompanist of Palermo. Next, he studied voice under several distinguished masters, including Lomardi (teacher of John McCormack), Guarino, Ricci, Carrelli, and Cucciolla (teacher of Pasquale Amato). Though not yet twenty, Pescia's gifts as a teacher were so marked that Maestro Cucciolla invited him to teach with him and, at his death, left the young man in charge of his studio. Later, Pescia established himself in Rome, where he was on the Examining Committee of the Muzio Clementi School, Professor of Singing at the Princess Mafalda Ladies' Institute, and teacher to the Princess Maria di Savoia. He also taught in Switzerland. He acted as coach to Gigli, who engaged him as the teacher of his daughter, Rina; and to Grace Moore, who urged him to come to the United States as Head of the Vocal Department of her Grace Moore School of Singing. Also, Miss Moore sent her now famous protégée, Dorothy Kirsten, to Maestro Pescia, in Rome. Miss Kirsten remained there for one year and then continued her vocal studies and operatic coaching in New York (1940) when Maestro Pescia came to this country on Miss Moore's invitation. In the following conference, Maestro Pescia outlines some of the fundamental principles of his method.

Real Start of Vocal Study

"Before there can be any question of singing, there must be a sound natural production. We use the word 'production' freely enough, but how many really understand what it means? Production means the all-important mechanism of singing—and it begins, not in the throat, but in the brain! In all other branches of music, the student finds an instrument ready for him; and his use of that instrument can be physically guided by his teacher. He can literally be shown how to hold his hands and arms. The teacher can put his own hand on that of the student and correct faulty postures or uses. In singing, this is quite impossible! No one can really show you what to do with your larynx, your vocal cords, your chambers of resonance. The best he can do is to explain. Thus, it results that the teaching abilities of the teacher enter into a peculiarly close relationship with the learning abilities of the student! The best teacher in the world can do little for a pupil who does not (or cannot) understand. For this reason, I say that the real start of vocal study takes place in the mind. The student must learn the physical and acoustic sensations of the correct vocal act—the use of the breath and, most important of all, the functioning of the larynx and the vocal cords. And he must learn by sensation because, quite simply, there is nothing else to guide him.

"In my opinion, the proper place to begin actual vocal work is *not* in the breathing apparatus. Many teachers, I know, start their pupils with studies in breathing, but I cannot agree with that. Why? Because correct breathing *alone* is no assurance of good singing, the object of which is not merely to breathe but to *convert breath into properly vocalized tone*. That is the goal! For this reason, I do not like to confuse my students with the double problem of breathing and converting breath into tone. No, I believe that the first step is to learn to use the breath in vocalized tone. At the beginning, the student may have but a short breath; but even then, it is better that he begin by learning what to do with it. This proper use of the breath centers, not in the diaphragm, but in the vocal instrument itself—the larynx.

Singing Means Production!

A Conference with

Maestro Astolfo Pescia

Internationally Distinguished Teacher

SECURED EXPRESSLY FOR ETUDE BY MYLES FELLOWES



ASTOLFO PESCIA

How Tone is Produced

"The production of singing tone results from the passage of breath through the vocal cords—in exactly the right place! By its own nature, the breath passes *exactly in the middle* of the tiny space between the cords. Thus, the management of this invisible and untouchable vocal mechanism is controlled solely by the sensation that results when the breath passes through this right place. This sensation is one of *correct vibration*. I say 'correct' vibration, because there must be just the right amount, neither too much vibration (which is a poison to good tone), nor too little (which defeats tone). That correct amount of vibration, caused by the passing of the breath in the one and only correct place, is what we mean by production. It is the only means of producing correct, beautiful tone.

"Now, as to the voice-box, or larynx. This important organ lies low in the throat, and it must stay there!

We must not confuse tone itself with pitch (or range). We know that the vocal cords naturally become longer or shorter according to the lower or higher pitches they are required to sing. What is more important to remember, however, is that the normal position of the larynx *must never shift*, or change, as the pitch varies. Always, for any pitch, the larynx must remain in the low-lying position where Nature has placed it; and always, the breath must pass through the exact middle of the vocal cords. Any deviation of this procedure kills tone. Place your fingers at the base of your throat where the vocal cords lie. Sing a tone and feel the vibration. Now, slowly, sing up and down the scale and see what happens to this vibration! If it does not remain in exactly the same spot, if it seems to move upwards as your tone moves upward in pitch, the tone is incorrectly produced, and will sound choked. I cannot overstress the point that the lengthening or shortening of the vocal cords (or changes of pitch) is an entirely automatic function of the cords themselves, unaccompanied by any changes in the rest of the vocal mechanism. We do not move—the larynx does not move—the breath does not move. All the different tones must be produced from exactly the same place in the throat, by a breath that must pass through exactly the same middle distance between the vocal cords.

"The best production of singing tone is effected on vowel sounds. Very often, when a tone becomes thick (and when the position of the larynx shifts), the cause of the trouble is an unconscious loss of pure vowel sound and a consequent creeping in of consonantal stricture. Thus, the singer should early accustom himself to practicing every note in his voice on every vowel sound—not just one scale on one vowel, but *every* tone on *every* vowel! He should take care that there be no tightening in his throat, no movement of the larynx (except, of course, the vibration itself which, strictly speaking, is not a movement of direction). Since any upward motion of the vocal cords produces choked tone, I advocate opening the mouth with a good yawning sensation, the lower jaw well dropped. This helps to keep the larynx where it belongs.

A Continuity of Vocal Production

"Once the student has learned the sensations of this correct tonal production, his task is to acquire continuity of correct production—to keep all his tones good. To secure this continuity, one must forget about range, or registers of voice; instead, think of the voice as a single, uniform, unbroken tissue—a wonderful natural fabric, like many yards of shimmering silk, without any break or change. Quality and texture must remain the same, no matter how low or how high the tones to be sung. With other instruments, there is a tendency for tone to become thinner as it grows higher in pitch. With the correctly produced tones of this marvelous natural instrument, however, this is not the case! On high tones or low tones, the voice remains one unbroken tissue—one even column, changing nothing of its shape or quality. When ascending tones sound thinner in quality, the singer reveals a marked lack of schooling!

"When correct production has been understood, the next step is to put it to use—(Continued on Page 772)

VOICE

Music Teachers National Association

A Department Dealing With the Achievements, Past and Present, of
America's Oldest Music Teaching Organization, the MTNA,
Founded December, 1876, at Delaware, Ohio

Conducted by

Dr. Theodore M. Finney

Head, Music Department, University of Pittsburgh
Editor and Chairman, Archives Committee of the MTNA

Who Runs the MTNA?

OVER an average period of about ten years, the membership rolls of the MTNA will contain approximately twelve thousand names. Of these, only a few maintain their memberships from year to year. This is due to the fact that annual meetings are moved from one city to another and are limited to the localities where hotel accommodations and possibilities for interesting programs are adequate and attractive. The policy of rotating meeting places is as old as MTNA, and the opportunity thus gained to serve a large number of music teachers who live and work in widely separated places has always seemed desirable. The attendance of thousands who come to meetings over a period of years, when the meeting they attend is near them, more than offsets the fact that only hundreds maintain a year to year affiliation. This situation—however desirable it is from some standpoints—has its drawbacks, which seem to center around the question asked at the head of this paragraph: "Who runs the MTNA?"

People come to meetings knowing that plans have been made, meeting rooms secured, programs and concerts arranged. This preparation has to go on all year, and it has to be done within the framework of what is possible in the convention city. It has to be based, moreover, on guesses not only as to what the attendance will be but how the interests of members will be distributed over meetings that must be scheduled to meet simultaneously. A convention planned to meet such conditions inevitably develops a small amount of friction. People attending for the first time are occa-

sionally tempted to preface their remarks with the phrase: "If I were running this——." These remarks are invariably good-natured, because everyone realizes, after a moment of thought, what a big undertaking a convention is. The suggestions following the phrase are often worth hearing; the people who are interested enough to make them ought to know how they can be of real help to the MTNA. Its continuity depends on that kind of interest.

How It Is Organized

The organization of MTNA is set forth in its Constitution. This document is amendable. In fact, it is amended often enough so that the person interested in studying it ought to look in the latest "Volume of Proceedings" to see its most recent form. Originally MTNA was intended to be a congress of representatives of state organizations. Such an assembly is still retained in the Council of State and Local Associations which has now, however, the status of a Standing Committee. Since 1906 the control of the organization has been vested in an Executive Committee. Three members of this committee are elected each year from among MTNA members, by vote of the membership at the Annual Business Meeting, to serve for three years. This nine-member committee may add to its membership, for one-year terms, a limited number of members who have already served on the Executive Committee. This represents the democratic element of MTNA government: all members of the Executive Committee first came to that position by vote of a quorum of the entire membership of MTNA.

When the Executive Committee is fully constituted

each year—its three-year and one-year members elected—it then elects, from among its own membership, the officers of the organization: President, Vice-President, Secretary, Treasurer, and Editor. The President appoints the Standing Committees, and what special committees seem necessary for the progress of MTNA. The whole organization is then ready to move forward into its next year's program. In the hands of this compact group of men and women are the responsibilities for planning the Annual Meeting—place, program, attendance, publicity—for keeping and budgeting accounts, for publications, and for the general progress and welfare of the organization. An immense amount of work is involved, but MTNA has always depended on the willingness of a few people to devote themselves wholeheartedly to the advancement of the music teaching profession. Since 1930, for instance, presidents of MTNA have been Howard Hanson, Donald M. Swarthout, Albert Riemenschneider, Karl W. Gehrkens, Frederic Stiven, Earl Moore, Edwin Hughes, Warren Allen, Glen Haydon, James Quarles, Russell Morgan, and Raymond Kendall. A list of the activities, interests, and accomplishments of these men—which, incidentally, could be made mentally by most readers—would cover the vast field of American musical enterprise during our time. MTNA has been in good hands!

Our original question then, would have an answer which must be tabulated as follows in a kind of MTNA Who's Who:

President: Raymond Kendall.

Mr. Kendall is a native of California, educated at Occidental College, Stanford University, and Cornell University. He has taught at Whittier College, Stanford, Dartmouth, and Michigan. During the war he was Music Coördinator and Director of Activity Services for the USO, Music Consultant for USAFI and the Secretary of War. He has been Executive Secretary for the Rachmaninoff Fund, and is now serving his second term as President of MTNA, having been previously Treasurer for a number of years. This year he is Administrative Head of the College of Music, University of Southern California at Los Angeles. He will be in charge at the Chicago meeting.

Vice-President: Leo C. Miller.

Dr. Miller was born in St. Louis, where he has been an active musician all his life. His training was received at the Kroeger School, Washington University and in Germany, where he made his début in 1913. His participation in MTNA extends back far beyond the time of the present writer; he was National Secretary in 1930, and for many years the members of the Executive Committee have depended on his interest, advice, and help. He has given recitals and lecture recitals in both America and Europe, and has maintained his own studio in St. Louis since 1916. He represents, always with sympathy and understanding, the viewpoint of the private teacher.

Secretary: Wilfred C. Bain.

Mr. Bain is a native of Quebec and was educated at Houghton College, Westminster Choir College, and New York University. He taught at Central College, Houghton College, was Director of the School of Music, North Texas State College, Denton, Texas; and is now Director of the School of Music at Indiana University. He is active in MENC, (Continued on Page 779)



WILFRED C. BAIN
Secretary



RAYMOND KENDALL
President



LEO C. MILLER
Vice-President



THEODORE M. FINNEY
Editor

WITH the Holiday season once more beckoning us to renewed enjoyment of the Christmas spirit, we may again fittingly turn our attention to that perennially fascinating subject, the history of carols and of caroling. Christmas without *The Christmas Carol*, of course, is absolutely unthinkable. The very word itself haunts the memory with a faint jingle-jangle of sleigh bells across the powdery snow, and again evokes in the memory the refrain of the angelic choir singing one starry morning that loveliest song of them all, *Gloria in Excelsis Deo*.

If we want to be strictly chronological we shall obviously have to give the *Angels' Song* priority. Theirs was the first Christmas carol. The shepherds, who listened to the "angelic symphony," as Milton called their song, were rustics, rude and simple men. Some of our later carols even use the phrase, "silly" shepherds, in referring to these unlearned men. At least, however, the shepherds were wise enough in their day and generation to recognize beauty when they came upon it, and if that is silliness, the world always has need of it. The *Angels' Song* has appealed to hundreds of musical composers, and for centuries has formed an integral part of the Christian Liturgy. Bach, of course, made a setting of the words of the angels, glory to God in the highest, and on earth, peace, good will toward men," and Beethoven's sublimest creative energies were expended on a setting of this same *Angels' Song*. Both Bach and Beethoven composed settings in the bright, festal manner, and in both the *Messe* and the *Missa Solemnis*, the Glorias are masterpieces of coruscating iridescence, flashing with energy. Since we can never hope to recapture the exact strains to which the angels sang their song those long centuries ago, every composer has a right to present with what he considers to be the ideal setting of the words.

Joy the Keynote

Throughout the Middle Ages painters, sculptors, and musicians immortalized the Nativity in a series of winning conceptions which modern artists still find impossible to surpass. Anyone who has even casually rolled through the Metropolitan Museum of Art or the National Gallery knows what a tremendous proportion of the historic masterpieces in those museums depict the Madonna and Child. The typical keynote of these pictures is joy. And this is precisely the typical note of the carol. During the Middle Ages the carol was often something more than a joyous song in honor of the Christ Child; very often it was a joyous song accompanied by dancing. Dante used the Italian equivalent of the word "carol" to mean a dancing choir, and pictures all the saints caroling in *Paradise*. Chaucer, in the gay tale of a Canterbury pilgrim, mentions a carol by name, a carol which, by the way, is still sung today in its original Latin form. Nicholas, college sport and man about town, sings the carol right to the accompaniment of his "gay psaltery," a stringed instrument with a delightful tinkle. Chaucer gives the name of the carol *Angelus ad Virginem*, and the words quite naturally go on at charming length to recite the story of the Angel Gabriel's visit to Mary.

A Particular Favorite

Shakespeare's age was the heyday of caroling. In his *Midsummer Night's Dream* Shakespeare adds up all the details of a gloomy time, and one of the details could be absence of hymn and carol. Caroling was such a popular sport that each season of the year, not only the Christmas season, had its own particular repertoire of carols. In "As You Like It" Shakespeare gives us the words of a fetching carol, which the two lovers in the play are supposed to sing off key (delightful thought), with a "Hey, nonny, hey nonino" refrain. A few years after Shakespeare's death caroling had so lost its Christmas connotation, and indeed its religious connotation, that certain zealous reformers in England and in New England tried to suppress carol singing entirely. The idea of too much dancing in caroling was repugnant to some of the Puritan orthies, although they were quite willing to acknowledge the propriety of religious dancing. Did not Psalms such as the 149th and 150th specifically enjoin dancing as an act of worship, and did not King David dance a frenetic ballet before the Ark of God?

Carol singing came into its own again during the nineteenth century. In Dickens' "A Christmas Carol"

he pictures for us an urchin placing his frosted nose against the keyhole of Ebenezer Scrooge's door, and piping out the first two lines of "God rest you merry, gentlemen, let nothing you dismay." He gets no further, however, in his valiant effort to spread Christmas cheer. Scrooge chases him away. The really popular carols of our day are not medieval carols, but rather carols of the eighteenth and nineteenth centuries. The premier carol of them all remains, without doubt, *Hark! the Herald Angels Sing*. Some might choose *Silent Night, Holy Night*, for first place, or some other personal favorite, but *Hark! the Herald Angels Sing*, has undoubtedly received the greatest amount of official recognition.

The words were written by Charles Wesley, and his first line has been considerably changed. How many today know that the first line was originally, "Hark, how all the welkin rings!" The word, *welkin*, is a dictionary word, and today rings few bells. Many of the greatest carols have been changed, some slightly, some considerably, in order to reach the greatest number of people. Charles Wesley and his more famous brother, John, were always interested in giving the common man a break, and both of them readily chopped up the hymns of other writers in order to make hamburger when the original meat was a little too tough. Their hymn books are filled with adaptations from other authors. Charles Wesley owes a debt of gratitude to the dynamic Whitefield, who first replaced his "welkin" line with our familiar, "Hark, the Herald Angels."

Music for this carol was written by Felix Mendelssohn exactly a century after Charles Wesley wrote the words. Mendelssohn, we may safely assume, knew nothing of Wesley's carol, since the words were unknown in Germany. Strangely enough, Mendelssohn wrote the music as the second number in a festival chorus for men's voices with brass accompaniment. The words were in honor of Gutenberg, the inventor of printing. Mendelssohn himself conceded that his music was better than the original words, but he thought the music hardly suitable for sacred words. He wrote: "There must be a national and merry subject found out, something to which the soldier-like and buxom motion of the piece has some relation, and the words must express something gay and popular as the music tries to do it. It will never do to sacred words." Even Mendelssohn could be wrong!

Written a few years before *Hark! the Herald Angels Sing* was another popular Christmas song, *Joy to the*

World. A popular show on Broadway just recently, has had the same wonderful title. The very reverend and decorous Dr. Isaac Watts, author of the words, might conceivably wonder at his latter day popularity! As a matter of fact, the amiable Dr. Watts, one of the finest writers of English hymns, never intended *Joy to the World, the Lord is Come*, for a Christmas song.

He wrote the words as a paraphrase on an Old



CHRISTMAS CAROLERS OF THE FAMOUS ST. PETER'S CHOIR

St. Peter's maintains a choir school conducted after the English tradition. The School was founded in Philadelphia in 1836, but was reorganized as a Choir Day School in 1903. Mr. Harold Wells Gilbert, Mus. Bac., the Headmaster, is also Organist of the Church. George Washington was one of the many famous colonial attendants at this historic church.

Testament Psalm, the one numbered ninety-eight. Compare if you will, Watts' words with the latter half of that Psalm, and see if you discover the kernel of thought which Watts has so facetiously sheathed in poetry. Watts never allowed himself to be too literal when he sat down to the making of a poetical paraphrase. He always said that if you want the Psalms, you can have them literally, or you can have them poetically and sometimes the likeness between the two versions can be almost coincidental!

The music, according to the hymnals, was written by Handel. The music was (Continued on Page 774)

ORGAN



A CHRISTMAS PERFORMANCE OF HANDEL'S "MESSIAH" GIVEN BY THE HASTINGS COLLEGE FESTIVAL CHOIR AND ORCHESTRA, HASTINGS, NEBRASKA

Choral and festival performances have a long tradition on Hastings College campus. This performance was given in the municipal auditorium which seats twenty-five hundred people. Over a thousand were unable to gain entrance, some of whom drove three hundred and fifty miles to attend. All four soloists were products of Hastings College Conservatory. They were Millard Cates, tenor; Gordon Ohlsson, baritone; Jeanne Marie Widergren, contralto; and Doris Jacobson Ganz, soprano. Jay Hatton, head of the String Department at Hastings College and director of the Hastings Symphony, was Concertmeister. Hayes M. Fuhr, director of Hastings College Conservatory for many years, was Conductor.

The Music Education Curriculum

Some Observations and Reactions

Part Two

by William D. Revelli, Mus. Doc.

IN THE October issue of ETUDE, the writer presented some observations and reactions relevant to the music education curriculum as it now functions in our universities and colleges.

In the following discussion, which is concerned with the same subject, further consideration will be devoted to the course content of the present-day curriculum and suggestions presented for its improvement.

It often has been said: "Our less talented and serious university music students are to be found in the Department of Music Education; our music education curriculum provides only meager opportunity for the study of music; its requirements are so broad in scope and so diversified in design that it is quite impossible for the student to fulfill its demands in the space of four school years." In response to such statements, a word or two in defense of the curriculum is in order. That the program is both broad in scope and diversified in content is true. The very nature of its responsibilities to the children of our public schools makes this a dire necessity. That the program attracts the less talented or serious music students is not entirely true; and that the content of the curriculum necessitates a lower level of technical proficiency, as well as general artistic attainments, cannot be denied. However, many highly talented and ambitious music students not only are enrolled in the music education program, but do not permit its vast range of courses

to hinder their progress, nor deter their development of musical and professional achievements.

True, such students are in the minority. Nevertheless, they are representative of many who tend to prove that *music educators* can also be *musicians*. With each succeeding year the music education entrance requirements of our colleges have become more rigid, and the curriculum more elaborate. Whereas, the program of the past devoted little attention to technical proficiency and artistic performance of the student's major instrument, today's curriculum not only places great emphasis upon this phase of the student's musical background, but also we find many of our schools of music requiring graduate recitals of the music education majors. This step certainly has done much to encourage "music in music education."

Another important change in the curriculum is the emphasis now placed upon the requirement of an academic minor; that is, the development of the program

**BAND, ORCHESTRA
and CHORUS**
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

in its broad educational scope, rather than as the previously mentioned training of a musician.

In keeping with these and other curriculum changes we find necessity for the addition of many new courses as well as considerable revision of those offered in the past. For example, requirements in theory, piano, ensemble, major and minor instruments, music literature, thesis, recital, directed teaching, and academic courses have been and are continuing to be improved. Our music education curriculum designers have done well in providing their program with the "new look"; and although its face has been "lifted," many wrinkles remain, and it is doubtful that they can be erased by the mere change of a page number in the college catalog, or by additions to an already grossly overloaded curriculum.

It is at this very point that our music education curriculum is proving a failure in properly preparing its graduates for the years ahead. We cannot continue to augment the student's load, without giving due consideration to his capacities for fulfilling such requirements. The weakness of the present curriculum lies not so much in its content and requirements, as in the inability of the students for whom it was designed to effectively carry out the program in the time limitations of four years. It would seem that in the development of the present program and with its increasing demands, little or no consideration was given to the background of the candidates for whom the program was planned. Who are the future music educators of our schools? Where are they? What is their musical background? What are we doing to acquaint them with the requirements of our program, and what are they doing to prepare themselves to meet its demands? These and many more related and pertinent questions could be answered to the mutual advantage of student and college, if our school of music and secondary school music educators were more closely associated while developing their respective programs.

Better College Preparation Needed

At present, there is a definite lack of coordination and integration of the secondary school and university music education programs, and because of this situation our students are encountering many unnecessary difficulties.

Too often we find the high school graduate entering the portals of the university school of music totally ignorant of the basic entrance requirements, and therefore frequently, ill-prepared to meet them. Altogether too many students who are deficient in their preparation of various entrance requirements are forced to experience both "heartaches" and "headaches" because of the present lack of integration of the high school and college music education programs.

A well integrated course of study for high school music students should include preparation in meeting college music entrance requirements, as do programs of English, history, mathematics, and science. Such programs at least inform the high school student of the basic requirements and thus provide time for preparation of same. It does not seem logical nor practical to await the student's matriculation at college before advising him of his deficiencies. If a plan such as mentioned were realized, a majority of our music education students would enter college more adequately prepared to meet the curriculum requirements and thus would eliminate the major deficiencies now found among our freshmen music students.

Such a plan not only would avoid many of the penalties now being inflicted upon music education students, but also would do much to erase the discrepancies which such students eventually reflect upon our music education curriculum and public school music programs.

If we will permit ourselves some serious study of the music education curriculum as it functions today, we will find that it does very well in its over-all demands and if properly applied, should produce well-prepared graduates. Unfortunately, however, the fault lies not so much with the design of the program as with the failure of students to carry that program. If the requirements of the curriculum are faithfully followed we will find a large number of its candidates automatically eliminated before they register, while others will fail long before they can wear a "cap and gown."

The problem facing us is simple: Either we must insist on our students meeting every requirement without deficiencies, or we (Continued on Page 77)

N THE first article on the alto clarinet a brief resumé of its history was offered and suggestions were made concerning reasons why it should not be subjected to destructive criticism simply because of a lack of knowledge concerning its proper use. It was indicated that the problems of playing the alto clarinet could be approached in this article by means of offering the differences involved between the basic procedures necessary in playing the soprano clarinet and playing the alto clarinet.

In the first place, due to the fact that a larger air-column is involved in the production of sound on the alto clarinet, it will be found that somewhat more breath will be required to fill the tone of the instrument to the proper level. With this added quota of breath will come the necessity of a somewhat more pronounced breath support as concerns the introduction of the breath into the instrument.

In the second place, the mouthpiece and reed of the alto clarinet are larger than the mouthpiece and reed of the soprano clarinet, due to the proportions necessary to balance the larger air column of the instrument. Because of this difference in size, it will therefore be necessary to take a slightly longer 'bite' on the mouthpiece of the alto clarinet. This 'bite' will be longer by comparison, but not actually longer by region. It will be in direct proportion to the increase in size and should be not less than five-eighths of an inch. This will permit at least one-half inch of the reed to be taken into the mouth as "free-reed."

Thirdly, due to the longer 'bite' and larger reed, the tongue will strike the reed at a slightly lower point by comparison than on the B-flat soprano, but again, this will be directly proportional to the increase in size of the reed and will place the tongue in contact with the vital focal point of the reed. The action of the tongue will be the same as is usually employed in articulation on the clarinet, with the exception that the orthodox methods of articulation will be found almost impossible. It will be necessary to articulate in a simple and correct style of articulation in which the tip (or about one-quarter of the end) of the tongue will strike the tip (about one-quarter inch from the end) of the reed, and the tongue will strike the reed from underneath, or from straight behind, and not from above the reed. The striking point of the tongue will be determined of course by the size of the tongue and its normal position in the mouth, which will vary with each individual, but the normal articulation will be found best in every case.

Playing Position

The angle of the alto clarinet mouthpiece in the mouth is correctly provided for by the angled construction of the mouthpiece or neck, and the same angle as that used in the normal soprano clarinet embouchure could be adopted. It will be found however, that if the player is accustomed to an extreme angle of the clarinet with the body, whether it be acute or obtuse, the alto clarinet will necessarily have to be held at this acute, if the angle is acute, and less obtuse, if customarily obtuse. The reason for this convergence toward the norm of the extreme angles is occasioned by the fact that the alto clarinet is held with a neck-strap as well as with the thumb-rest, and these two means of support tend to strike a balance when holding the instrument which is usually more constant than when playing the soprano clarinet. It is quite wrong to hold the alto or bass clarinet on the side, as in playing the saxophone. These instruments must be held directly in front of the body.

The general embouchure formation should be a little more forward when playing either the alto or bass clarinet. This may be considered as a fourth variation from the usual procedures. The smile muscles may be slightly relaxed and a more pronounced 'OOOO' formation of the oral cavity should be maintained. This can be illustrated by the mouth position adopted when a bag, low whistle is being formed by the lips. Such an embouchure formation will prevent the common fault of exaggerated tenseness of the embouchure and will help to avoid the breaking of the notes, B-Natural, E, F, and G in the clarion register, especially on the alto.

A fifth variation from the accustomed style of playing the soprano clarinet will be noted in the need for several adjustments in hand position. Essentially the hand position when playing the alto and bass clarinets

will be the same as on the soprano clarinet, except that larger keys must be manipulated. The covered tone-hole alto and bass clarinets have been found wholly satisfactory, and the open tone-hole models are decidedly obsolete. For anyone to make an estimate of the facility of these instruments, based on a knowledge of only the open tone-hole models, would be as erroneous as to estimate the facility of the clarinet based on an acquaintance with the simple Albert system. The covered tone-holes eliminate the stretches which were such a hindrance to facile technique on the older instruments and this may well be one of the reasons why many people are not really acquainted with the alto and bass clarinets and think them difficult to play.

Nevertheless, larger keys must be manipulated, and this in itself is a slight difference which it is necessary to become accustomed to in playing. The position and use of the left forefinger, however, is a real difference between the soprano and the alto and bass clarinets. It will be found that on the alto and bass clarinets a plateau key, similar to that found on the oboe, is used for the forefinger of the left hand. The tone-hole covered by the action of this key is necessarily larger than is correct for the proper speaking of the harmonic register, but must be made so in order properly to tune the E-B and F-C Chalumeau to clarion register. Therefore, a small speaker aperture has been drilled in the finger plate which activates the pad that closes this tone-hole; this aperture is opened by a sliding motion of the forefinger when the harmonic register is desired. Such motion causes a small aperture which makes possible the correct production of the harmonic register, without opening the entire tone-hole, and at the same time permits the use of the entire tone-hole when the aforementioned tones are played. When playing any note above C above the staff, the left forefinger must open only the small aperture, and not the entire tone-hole.

A Serious Defect

The aperture for this purpose must be in this first tone-hole key, or there will be literally no fingerings for any note above C on the instrument. In this connection it is interesting to note that one of the best-known manufacturers of musical instruments in this country does not provide this necessity on the bass clarinets which it makes. This is a serious mechanical fault, and points with shame to the lassitude and lack of knowledge so prevalent in this field.

While speaking of mechanical necessities of the alto and bass clarinets it is well to mention one other matter of vital necessity which should be observed carefully in the selection of an instrument. This necessity is the low Eb key which should be on all alto and bass clarinets, not because of the fact that there are many low Eb's to play, but because the addition of this key in the construction of the clarinet permits an added resonance of B Natural, third line. Without the low Eb key, the resonance of this pitch is very dull, and on both the alto and bass, such dullness is most pronounced.

To continue with our discussion of the differences of the alto clarinet, it will be found that a sixth varia-

tion in the basic application of the usual techniques is the adjustment of the reed and mouthpiece. Although these two important factors are essentially the same as the soprano clarinet, it is true that a slightly closer lay and slightly softer reed in comparison to the lay and reed used on the soprano clarinet will give better results. This is particularly important to those who desire to change from the soprano to the alto or the bass. The following rule will be very helpful: Whatever the strength of reed, or whatever the opening of lay used on the soprano, a slightly softer reed and closer lay should be used on the alto.

The literature for the alto clarinet is, quite simply, most of the literature for the soprano clarinet. This small body of original compositions includes those by Mozart for the Bassett horn, many additions from the saxophone repertoire, and much fine music as transcribed from viola and violoncello literature.

An important fact which should be recognized in respect to the belief that there is no literature for the alto clarinet is the unfortunate assumption on the part of most people that both the alto clarinet and the bass clarinet are limited in range to C above the staff, as written for these instruments. Nothing could be more indicative of the lack of knowledge concerning them. The normal clarinet range is readily playable on both of these instruments and an extension of the harmonic register of the alto clarinet is possible, which carries it at least a seventh above the normal range of the soprano (not in pitch but as written for the instrument.)

Suggested Material

As far as teaching material for the alto clarinet is concerned, any good basic method for soprano clarinet may be used. The problem of range having been solved, any clarinet music automatically becomes available.

In addition to basic methods, all of the études and studies for soprano clarinet are in good order. In particular, the "Thirty-Two Etudes," by C. Rose; the "Etudes Progressives et Mélodiques," by Jeanjean, and the "Etudes de Genre et d'Interpretation," by Perier are exceptionally fine.

As far as solo literature is concerned, the same is true as has been said of the teaching material. A partial list of numbers from soprano clarinet literature which have proved exceptionally effective in my work is here appended.

First and Second Concertos	Von Weber
Concerto, Opus 107 (Particularly the <i>Adagio</i>) ..	Mozart
Fantasia and Rondo (from the "Quintet for Clarinet and Strings")	Von Weber
First and Second Arabesques	Debussy
Clair Matin	Jeanjean
Deuxième Andantino	Jeanjean
Arabesques	Jeanjean
Romance	Gaubert
Invocation à Euterpe	Dyck
Sarabande et Theme Varié	Hahn
Cantilene	Decruck
Canzonetta	G. Pierne
Mélodie	Cocquard
Fantasia Caprice	Lefebvre
Premier Fantasy	Marty
Sonata, Opus 167	Saint-Saëns

An interesting solo program, (Continued on Page 776)

BAND and ORCHESTRA
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

Brahms and His Famous "Lullaby"

by Elizabeth Gest

WHO does not know the Brahms' *Lullaby*? Who has not sung it, or played it, whistled it, or at least heard it? For it is one of the best known and best loved melodies in musical literature. More arrangements have been made of it than perhaps of any other melody—even Brahms himself heard some of them.

We usually think of Brahms as bearded, for it was during that period of his life that most of his portraits were made, but it was the younger Brahms, the smooth-faced Brahms who wrote the *Lullaby* (*Wiegenlied*), he being thirty-five years of age at the time of its composition in 1868. There is a published photograph of him at the age of forty-two, showing him still beardless, and it was not until several years later, when he was nearing fifty that Hanslick wrote of him, "Brahms is cultivating a patriarchal beard." Perhaps he liked beards, as apparently did Verdi and Tchaikovsky and a few other composers. (César Franck seemingly preferred a compromise.)

The opus number of the *Lullaby* is 49, No. 4, showing that the composer had already travelled far, having written a piano concerto, a quintette for piano and strings, the difficult *Variations on a Theme by Paganini*, and the trio for horn, violin, and piano, to mention a few of his consequential compositions. Sometimes it is only the writing of large compositions, or the painting of large canvases that generates the power to compose or to paint a miniature with exquisite and winsome simplicity. Simplicity, sometimes of itself, bespeaks greatness, and such is the simplicity of the *Lullaby*.

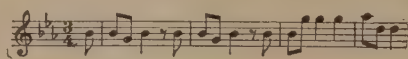
The World's Most Famous Lullaby Written By a Bachelor

It seems strange that the world's top lullaby should have been written by a bachelor. Bach, with his twenty children, should have been, by the nature of things, the lullaby writer *par excellence*, but Brahms, by a sort of proxy, wrote this for the infant son of his friends, dedicating the song to the young mother, Frau Bertha Faber. This was his gift—the best kind of gift a composer can ever offer—to the Faber family and to posterity.

Who was this Bertha Faber, the inspirer of the *Wiegenlied*, or *Cradle Song*, as it is sometimes called? As Bertha Porubsky, a young Viennese singer, daughter of an Evangelical minister, she had been a member of the Ladies' Choir in Hamburg when Brahms was its conductor. When he left this position the ladies of the Choir presented him with a silver inkstand. Perhaps they held a whimsy that the silver inkstand for his creative pen might, in a small way, help to compensate for the lack of the "silver spoon in his mouth" at his birth. Bertha married a well-to-do young man, Arthur Faber, and it was for their child that Brahms wrote the *Lullaby* from his retreat at Bonn and sent it to Bertha with a note: "You will not take it (the dedication) amiss? I always wanted to ask your permission but my pen was, of late, so busy with boring revisions that it quite unlearned the well-mannered amble of correspondence." With this he sent a companion note to the husband: "Frau Bertha will realize that I wrote the *Wiegenlied* for her little one. She will, however, find it quite in order, as I do, that while she is singing Hans to sleep, a love song is being sung to her—My song is suitable for boys or girls so you will not have to order a new one each time." An honest humorist was Brahms! The key of the manuscript was E-flat, but in a letter to his publishers, the Berlin firm, Simrock, he wrote in 1875 a request that the key be changed to F. The first edition of the song bore the

dedication line "To B.F." (Bertha Faber).

During the Hamburg days, 1859 to 1861, Bertha sometimes sang for Brahms a typical Viennese Waltz-song by Alexander Baumann, *Du meinst wohl, du glaubst wohl*, and Brahms cleverly used this as the basis



of his piano accompaniment, syncopating the beat and combining with it the appealing melody which was a part of himself. Concerning this Waltz-song Hermann Dieters wrote: "Brahms informed me that he had used



JOHANNES BRAHMS
(1833-1897)

in his accompaniment of the *Wiegenlied* the air of a waltz which was known by the lady to whom the song is dedicated." Thus it is established that the accompaniment had Viennese, if not earlier folk-song content. Furthermore, Brahms himself admitted he had the Waltz-song vaguely in his mind when he wrote to Arthur Faber: "Frau Bertha would do me a great favor if she would write out for me this same love song, *Du meinst wohl, du glaubst wohl*, with the words and music. I have it vaguely in my head but now you must put appropriate verses with it." Brahms therefore made Bertha's gift-song a pleasant memento of those Hamburg days by incorporating in its accompaniment the waltz he heard her sing. A cavalier was Brahms!

As the years passed, the composer enjoyed keeping in touch with his friends and companions through correspondence and retained his friendship with the Fabers to the end of his life.

In 1876 Brahms received a letter from another of his friends, Elizabeth von Herzogenberg, in which she speaks of the conditions of the times and of the gra-

cious kindness of Bertha Faber, as follows: "We are better off here. There is salmon and char in plenty though the prices are so exorbitant we seldom have either; on the other hand cutlets and bacon-cakes are within our reach. Best of all, a certain B.F. (Bertha Faber) of Vienna sometimes sends us a wonderful meat pudding for supper; and when we go to see her she stuffs us with the unrivalled Aussee brand *Lebkuchen* (gingerbread). The poor woman (Bertha) has suffered so much just now in the sudden death of her father . . . but she bears up bravely for her mother's sake." (Such a letter, written in Germany seventy some years ago might well have been written in America today, with its familiar cry of high prices and low budgets.)

Origin of the Lullaby's Words

The poem of the Viennese Waltz-song was very old. Already, at the end of the fifteenth century one version of it was known as a love letter, and Brahms may have heard a version of it when but a child. One version opened with the words *Gute nacht, mein kind*. Brahms used the words *Guten abend, Gut nacht*. Wherever the words may have originated, the *Lullaby* with its cameo character rapidly became popular, and Simrock submitted to Brahms a second verse, selecting some of the lines from a book of children's poems published in 1849. Two of the chosen lines did not fit the melody as Brahms thought they should, so he asked his poetic friend, Hermann Levi, for his opinion of an alteration, evidently feeling the judgment of a friend and poet more trustworthy than his own. Levi may not have been anticipating Levi's startlingly frank reply: "Neither I nor anyone else knows how to do anything with the second verse of the *Lullaby*. Brahms therefore let the words stand as submitted and wrote resignedly to Simrock, "Since I can think of nothing better you must continue with the printing." Six months later he sighed, "I wish it went better there." A perfectionist was Brahms. On one occasion he made the remark, "Do you suppose that songs occur to me ready made? I have tormented myself in curious ways with them. Do you know—but not take this too literally—that you must be able to whistle a song; then it is good."

A great genius, paradoxically, often increases his own strength through being unconscious of it; such strength is found in humility. Brahms was humble. He used to say, "One can never hope to get up to the level of such giants as Bach and Beethoven. One can only work conscientiously in one's own field." Once when asked to fill in a biographical blank, he wrote "I have had no experiences I could communicate to musical culture. I have embarked on no travels for purposes of study. I have received no instruction from eminent masters." No. Being great without knowing it, he did not feel the urge to list the experiences usually published with pride by lesser lights. Nevertheless, he did receive a degree of Doctor of Philosophy at Breslau in 1861.

An Old Coat for a Concert

His characteristic indifference to superficial matters also shows at the time he was invited to conduct his second symphony at Dusseldorf. What would have been a thrilling focus point for most composers concerned him very little, or he would not have written to Bertha's husband: "They want me to go to the Festival, which means dress coat. I must think over." This was followed by a letter to Bertha ten months later: "Your husband fails to send me an old coat." By the end of another month his friend Elizabeth von Herzogenberg writes to him: "The worthy bearer of these lines is taking a hat, which you will be kind enough to appropriate for your own use."

Of the *Lullaby*, Brahms left two manuscript copies: the original one which he had written on the back of another lullaby, and the copy he made for Bertha; the arrangements made by other musicians have been without number—arrangements for voices with piano and with other instruments; for combinations of voices for solo instruments, and combinations of instruments. Brahms himself heard some of them, for they began to appear soon after the song was published. One day, perhaps, when the beard concealed most of his face except the twinkle in his eye, he said to his publisher, "How would it be if (Continued on Page 78)

"My first question concerns bowing. In short strokes of moderate tempo at the frog, either leaving the string or remaining on it, how is the little finger used to counteract the weight of the upper bow? It seems to me that if the stroke is done with the wrist, the little finger has a tendency to lift off the stick.

"(2) Thank you for your authoritative suggestions on the vibrato; mine is improving. I can produce a fairly smooth and even vibrato on long tones, but when I try to apply it in compositions on two or more notes to a bow, it fails and often degenerates into a nervous trembling . . ."

—M. E., Indiana.

One can take it as a fundamental rule that the little finger should be on the bow-stick whenever the lower half is being used. As you say, the weight of the upper bow must be counterbalanced, and the little finger is the agent to do it."

I rather think that the reason your finger has a tendency to lift from the stick is because you take too long a Down stroke and not enough Up stroke. In practicing the Wrist-and-Finger Motion, the player must be very careful to see that at the completion of the Up bow the elbow, wrist, and knuckles are in a straight line, and that the little finger is well curved. Most violinists, when they are studying this motion, are afraid to bend the finger as much as it should be bent; they are subconsciously afraid that it will not balance the bow if it is noticeably curved. Therefore, they cannot take as much bow as they know they should be taking, and endeavor to compensate for this by taking more bow in the downward direction—which of course will cause the finger to leave the stick. This, I suspect, is what is happening in your case.

Your aim, then, should be to take more bow in the upward direction and less in the downward. Try to feel that the little finger is pushing the bow along. As you acquire this feeling you will gain confidence in the balancing power of the little finger and, in addition, a much greater degree of flexibility.

With regard to your vibrato, it seems probable that you are trying to vibrate rapidly before you have acquired the necessary relaxation, and also that you have not sufficiently diversified your practice material.

The ability to produce "a fairly smooth and even" vibrato on long notes does not quite justify the immediate use of an emotional vibrato in solos. The vibrato must be absolutely smooth and even—and relaxed. If I were you I would forego the use of vibrato in solos until a little more preparatory work has been done on it; unless, that is, it appears spontaneous, which will very likely be the case.

Your practice material can be considerably expanded. Long tones are certainly good, but they are not the whole story. You should also practice short notes of two seconds and one second duration, with separate bows, but connecting the notes so that the vibrato passes from one note to the next without break. The martellato bowing, too, is very helpful in developing the vibrato on short notes.

Your next step should be the practice of fairly slow slurred notes. At first take two notes, each of two seconds' duration, on a bow. Then four notes. Then allow only one second to a note. Later, take eight notes to the bow. If you work along these lines you will soon develop a dependable vibrato.

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher
and Conductor



No question will be answered in ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given, will be published.

But you must have patience. And, above all, do not try to vibrate rapidly until your vibrato is perfectly relaxed and controlled at a moderate speed.

Thumb Position in Descending Scale

"When shifting from the fifth to the third position in a descending scale or arpeggio, my thumb does not move into the third position but merely bends outward, thus <, and remains so until I shift to the first position. Will you kindly advise me if this is satisfactory, and, if not, what steps I might take to correct it?"

F. C. H., Ohio.

Your method of shifting is faulty, and you should try to correct it as soon as possible. The bent shape of your thumb cannot help creating a tension in your hand, which must adversely affect the fluency and accuracy of your technique.

The movements the thumb should make are much more easily demonstrated than described, but I will do the best I can. Let us first determine the shaping of the thumb in an extended third-position passage. It will be about opposite the second finger, and the neck of the violin will be resting on the second joint and not down at the bottom of the V. In the fifth position, the tip of the thumb should be in the curve of the neck, and the knuckles of the hand brought around so that they are about opposite the tips of the fingers. In shifting from the fifth position to the third, the thumb should slide back to its accustomed third-position shaping. If you are playing a rapid descending scale this shaping can, of course, be only momentary, for the thumb must slide back beneath the neck in preparation for the shift to the first position.

If you have the patience to practice

many slow scales for a couple of weeks, you will have no difficulty in acquiring the necessary coordination between the movements of the thumb and those of the hand. When this is gained you will find that your technical fluency is much increased.

Does the Bow Leave the String?

"In a recent issue of ETUDE you advised Miss N. G. of Illinois that the martellato passages in certain measures of the Vivaldi-Nachez A Minor Concerto should be played at the frog for best effect. Should the bow leave the string after each note? (2) At what tempi should the three movements of this concerto be played?"

—F. F. C., Ohio.

Owing to the weight of the bow, it is almost impossible to produce a satisfactory staccato or martellato effect at the frog without lifting the bow. In the measures you mention, and in all similar passages, the required effect cannot be obtained unless it is lifted. How much, however, depends on the technique of the player and the exact effect desired.

The tempi of the three movements should be approximately as follows: Allegro, ♩=88-92; Largo, ♩=52-56; Presto, ♩=126-132.

I do not have the space here to discuss your third question, but I have answered it in the Questions column, and it probably will appear in this issue.

Fourth Finger Troubles

"Can you help me with my problem? . . . I have such trouble getting a good tone on notes I must play with my fourth finger. Can you tell me how to strengthen the finger, or what else I should do to make a good tone with it?"

—Miss M. L. R., Idaho.

Many violinists are troubled as you are. The fourth finger is naturally weak; no matter how much one practices, it cannot become as strong as the other fingers. But that is no reason for being discouraged: it can be strengthened far more than most people realize. I suggest that you practice consistently the following three exercises for the next two or three months:

(1) Slow trill studies with the third and fourth fingers, lifting each finger alternately as a pianist would, and being sure that the fourth finger grip is as instantaneously strong and as well maintained as that of the third finger.

(2) Octave scales and arpeggios on one

string, using the fourth finger only. Practice these slowly, and at first without vibrato. Later, when you are conscious of a solid grip and a solid tone, you can well use the vibrato.

(3) Shifts of an octave on one string, first finger to fourth. Treat these melodically, and strive for the best tone and the most expressive vibrato possible on each note.

In Book III, Section 2, of Sevcik's "School of Violin Technique," you will find many exercises that will develop the strength of your fourth finger. But you should play them as if they were melodic phrases; that is, with vibrato, and with a full consciousness of the tone quality you are producing on each note.

The fourth finger, however, is not alone responsible for the tone it produces: the bow, too, has an important rôle to play. Many players, too aware of the finger's seeming weakness, unconsciously cramp the bow stroke when they are using that finger. This, of course, exaggerates any weakness that may be inherent in the tone. Instead, the bow stroke should be faster and somewhat lighter. Taken in this way, almost any fourth finger note will sound satisfactorily, even while the finger is in process of being strengthened.

One suggestion I should like to make: when you have a long, sustained, and expressive note, take it with the third finger rather than the fourth, if you possibly can. No matter how well developed your fourth finger may be, the third will always produce a better vibrato.

A Mechanical Problem

"My violin problem is how to get the tail-piece gut to hold. My method is burning the ends of the gut, but it always pulls out. What do you advise?"

—Miss N. K., Virginia.

Putting on a new tail-gut is not so easy as you think. Many violinists who attempt their own repairs run into the same trouble you are having. It arises, of course, from the fact that the knots are not pulled tightly enough.

Professional repairers, having tied the knots, put the short ends of the gut in a vise and pull with all their strength. Then they burn the ends down quite close to the knot. This burning not only causes little knobs to form, it also causes the gut behind the knobs to expand, thus tightening the knot still more.

If you do not have a small vise in your house, you should buy one, for only by using it will you get those knots really tight.

However, it is my personal feeling that all violinists should have a professional do their repairs. Many a good violin has been ruined by inexpert tinkering. Moreover, there are always little things to consider that are not apparent to the layman's mind. The tail-gut, for example, must be measured with great exactness, for if it is too short or too long the tone of the violin will be adversely affected.

The violinist should make it his business to play his instrument, leaving to other, more qualified hands the repairing of it. This is particularly important when the interior of the violin is concerned. For instance, thousands of instruments, from Strads down, have been irreparably harmed by amateur soundpost setters.

Material for Harmonic Ear Training

Q. I am interested in ear training, particularly the chordal progressions. I have someone to play them for me but this person knows nothing about harmony, so could you suggest some material for this purpose? I never fail to read your helpful columns in ETUDE. Thank you. —W. R.

A. Any simple harmonic material is suitable for your purpose, and I advise you first of all to get out your own harmony note books and have your pianist play the chords that you wrote when you began to study harmony. The pianist will of course have to play the chords slowly, you writing them on staff paper as well as you can and then comparing what you have put down with what you originally wrote. Easy hymn tunes are good for this purpose too, but if you want material which has been organized for this specific purpose I suggest that you look up the two books entitled "Aural Harmony," written by Franklin W. Robinson some years ago. They are published by G. Schirmer but may be secured from the publishers of this magazine.

We Stand Corrected!

Some time ago one of the questions that was sent to this department asked us to state the source of the theme song used on the "Lone Ranger" radio program. I replied that I had never happened to hear this program (I live in northern Michigan where we have many beautiful lakes and streams, but poor radio reception!), but that the Radio Editor of the Cleveland Plain Dealer had informed me it came from the third movement of the *William Tell Overture*. Soon after this answer appeared in ETUDE, I began to be deluged with letters from various people, all of whom told me that the theme song derives from the fourth movement, not the third. To all of these people I extend my sincere thanks for the correction; but to the one person who merely scolded me for not listening to the program myself, I merely remark that it is very easy to criticize, and it seems to be especially easy for those who do not know all the facts. To the others I say: "Thank you for reading my page, and thank you especially for your help in making it as perfect as possible." —K. G.

A Teacher Needs Advice

Q. When I was a girl I studied piano for about seven years, but since that time I have taught school for two years and have married and am raising a family. So I am only a mediocre pianist, but several years ago I began taking as pupils the children of some of my friends, and I now have a class of between twenty-five and thirty—and I could have twice as many if I had the time.

I have had some ground work in harmony, and in my teaching I give each pupil the scale and key of the new piece when he begins to work on it. I also teach them the common chords, and we transpose these into the different keys. After they learn the major keys I give them the minor ones, usually beginning when they are in the fourth grade. Please tell me whether you approve of my plan.

I should like also to have your suggestions concerning materials, and also about such matters as hand position, finger action, etc. In fact, anything that you can do to help me be a better piano teacher will be greatly appreciated. —Mrs. V. C.

A. I do not ordinarily recommend specific materials because there now is

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.



Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary

will cause them to appreciate the music more. By the way, singing with good tone quality and *legato* will have a great effect upon your pupils' piano playing; and the work in elementary music theory will help them to read with greater intelligence and facility.

I am sorry that I cannot advise you with regard to such matters as hand position. My suggestion here is that you yourself take a sort of "refresher course." In other words, if you want to become a fine teacher you yourself ought to be doing some studying under someone who knows much more than you do; and if you yourself are learning correct hand position, finger action, and so on, then you will also be learning these things from the standpoint of teaching them correctly to your pupils. Why not take a vacation from your family and your pupils this summer, and study in Chicago for six weeks?

Rhapsody in Blue

Q. Will you please tell me how to play the following passages from Gershwin's *Rhapsody in Blue*:

(a) The trill on the last page



(b) The *glissando brillante* on Page 26 (Harms edition).



—J. E. McD.

A. (a) Play the octave A-flat in the right hand, and the A-natural in the left hand, thus:



If this is too difficult, shorten the trill to six, or even only four, notes.

(b) Play the notes on the lower staff with the right hand as indicated (R.H.), doing the *glissando* with the third and fourth fingers, with the hand inverted so that you play on the nails. The notes

on the upper staff are to be played with the left hand (L.H.). I would use the third finger for each of the C-sharps. You will observe that the left-hand triplets are spaced quite evenly above the *glissando*, there being four *glissando* notes to the first C-sharp, and five for each C-sharp thereafter. Although it is not necessary to keep this distribution absolutely exact, by approximating it fairly closely you will be more likely to bring the two hands out together rhythmically at the end of the measure.

Waves of the Danube

Q. Would you tell me if there are words to *Waves of the Danube*, written by Ivanovici? For years this piece has been included in my repertoire, and recently I found it being sung in the motion picture, "The Jolson Story." Some people tell me it is an old Jewish hymn, and others say it was "borrowed" from Ivanovici for use in the picture, with the words recently composed. I don't know what to think. Is there any history associated with this piece that you can pass on to me? Any information will be greatly appreciated. —T. B.

A. The song you heard in the movie was based on *Waves of the Danube*. It is published as a popular song under the title *Anniversary Song* and may be obtained through the publishers of ETUDE. It is stated on the printed copy that it is by Al Jolson and Saul Chaplin, based on a theme by Ivanovici, and is from the Columbia picture "The Jolson Story." I assume, therefore, that the words are by Jolson and Chaplin, though this is not stated definitely. So far as I know, the original melody by Ivanovici had no words. It is an old Viennese waltz which at one time enjoyed considerable popularity. I know nothing of its being related to any Jewish hymn.

Why Are There Four Staves?

Q. 1. Why are the last two pages of Rachmaninoff's *Prelude in C-sharp Minor* written on four staves instead of two? Wouldn't it have been just as easy to have written it on two staves?

2. How do you count Measures 18 and 19 of Debussy's *Clair de Lune*? I cannot find nine beats in those measures. —A. P.

A. 1. It would, of course, be possible to write this music on two staves instead of four, but there would then be so many notes on each staff that the music would be more difficult to read. Another yet more serious objection is that the melodic line would not then be so clearly seen in distinction to the accompaniment chords.

2. 9-8, which is the measure-sign of *Clair de Lune*, is often called compound-triple measure. This means that the measures consist of three beats which are divided into smaller parts, usually three, thus:

1 2 3 4 5 6 7 8 9

Instead of feeling and counting nine distinct beats in each measure, the performer should feel three larger beats and divide each of them into three smaller divisions, as if they were triplets.

But the second beat of Measure 18 and each beat of Measure 19 are divided into two instead of three parts. That makes each eighth note actually worth one and a half beats instead of only one, and that is the reason you are finding fewer than nine beats in these measures. But when performing this piece, do not count nine beats to each measure; rather, count three large beats to each measure and divide each into two or three parts as may be necessary. You will find that this will give a much more fluid and musical flow to the entire composition.

Music Means "Joy" in Chinese

The Chinese Cultural Theatre Group Affords an Opportunity for Americans to Learn of Cathay

by Bertha Ashton Gardner



Mr. Ju Chien-fee, actor famous for warrior parts, and Mickey Kwan, boy acrobat, members of the Chinese Cultural Theatre Troupe, take formidable poses in a scene representing a nocturnal duel.

"**F**RIENDSHIP between nations depends upon understanding," said Miss Averill Tam of Shanghai, China, who recently appeared in this country with a troupe of Chinese actors and musicians on a good will tour of major cities and universities. "Nothing speaks from the heart of one country to that of another with so great an appeal as native art," added Miss Tam. "The true expression of the life of the people can be seen in its painting, heard in its music, and enjoyed in its drama."

Whatever one's opinions on Chinese politics may be, one can still enjoy and appreciate their music and drama when one understands the underlying significance of each. The visit of the Chinese Cultural Theatre Group in this country affords Americans an opportunity for learning more of this expression of Chinese art.

A national news magazine wrote of the New York performance, "The music was the hit of the show," and told of the amazing effect on the audience of some of the unusual musical instruments used, dating far back into the mists of legendary history in their origins.

Composed of eight musicians, the orchestra presented several concert numbers and solos. That many Americans failed to understand and enjoy the music is attested by the remark of the news magazine critic that one of the instruments sounded like a dried pea being dropped into a pot from a height!

The most outstanding instruments were two archaic harps, considered ancient even in the time of Confucius, who lived some five hundred years before Christ. The seven-stringed *ching* and the twenty-five-stringed *se* produced a most unusual harmony as they were plucked by two musicians who showed great control of wrists and fingers in producing the ringing tones which have been described as "melody in indescribably ethereal *diminuendo*." An understanding of nature, an appreciation of quiet, and a sense of calm were induced by listening to these ancient instruments.

Descriptive Music Plus

Mr. Sung Yue-tuh, leader of the musicians, played a most amazing solo on the *pi-pa*, a guitar-like lute, which indicated the complete sounds of a battle which took place in the Third Century B.C. His nimble fingers depicted the massing of the troops, the march, the gallop, the drums, bugles, the chase, the scaling of the city walls, the ambush, the battle, the war cries, the final fall of the city, and the tragic suicide of Prince Hsiang Yu of Chu. Some of these sounds were indicated by the twanging strings of the instrument, others by running chords, and still others by the rapid tapping with incredible dexterity and speed, of the musician's fingers on the board of his instrument. The picture was so vivid that one who heard it will not soon forget its haunting effect.

Mr. Sung is chairman of the Chinese Music Research Institute, active in reviving the ancient music of his country which was becoming a lost art. He also has mastered the difficult playing of the phoenix flute, so-called because its sweet tones are said to have caused the Phoenix Bird, legendary in Chinese symbolism, to dance in time with the notes of the flute.

It was a real pleasure to see the clever way in which Mr. Hahn Chen-han played the drum and bronze gongs, striking them at just the right time to indicate the beat for the entire group. He used a small mallet to strike the wooden block, and its hollow sound brought forth a murmur of appreciation from American audiences. Mr. Hahn is also a violinist of note in Shanghai, where he will be a member of the municipal council upon his return home. Not only does he play both Chinese and western style violins, but he has made no fewer than five of the latter himself, importing special woods from Europe for the purpose.

Sweetness characterized the unusual sound of the butterfly harp, as played by Dr. Chu Ven-yee, who daintily hit the steel wires of the instrument with two bamboo quills. A singing smoothness was the dominant quality of the two-stringed Chinese fiddles played by Dr. Chow Wei and Mr. Tsao Su-chen. The *sheng*, or mouth organ, is said to be the oldest musical instru-

ment extant, and it was played with finesse by Mr. Sung Shek-sing, who brought forth melodious sounds from its depths. The instrument is made from a calabash attached to bamboo shaped like the wings of a bird.

If one listens to these sweet-toned instruments, one hears the swaying of a tree under the wind, the ripple of water on sand, or the notes of birds. Chinese music, so different from our own music, has great harmony and can contribute much to our understanding of nature, if we will be patient in listening for these underlying sounds.

The Chinese word for music is the same as that for "joy," "happiness," or "to rejoice," which gives a good clue to its underlying meaning for them. Music was placed among the first accomplishments of civilization in ancient China, and its origins date back to 2486 B.C., in the Shang dynasty. Legend tells us that the Emperor Huang-ti sent a man named Ling-lun to Tashia, identified as ancient Bactria by its unrivalled splendor and beauty. In a valley he saw some pretty bamboos, all nearly the same height. He cut one of the bamboos and blew upon it. Two birds nearby heard the sound and they, too, uttered flute-like sounds in reply. Eleven other bamboos then were cut to reproduce the sounds made by the birds, (Continued on Page 786)



Photos by Letterman General Hospital Photograph Laboratory

Members of the Chinese Cultural Theatre Troupe orchestra play classical numbers for convalescent soldiers in ward of Letterman General Hospital, San Francisco. Left to right, Mr. Hahn Chen-han, *erh-hu* (2 stringed violin); Dr. Chow Wei, low *erh-hu*; Mr. Tsao Su-chen, *sheng* (mouth organ, one of the oldest musical instruments in the world); Mr. Sung Yue-tuh, *pipa* (lute); Mr. Sung Shek Sing, *di* (flute); Dr. Chu Ven-yee, *yang-chin* (butterfly harp); Mr. Tsao Chen-chuan, *yuan* (moon guitar).

Comeback—Words and Music

A Thrilling Conference with

Jane Froman

The Number One Musical Heroine of World War II

SECURED EXPRESSLY FOR ETUDE BY ROSE HEYLBUT

Biographical Note

WHEN lovely Jane Froman returned to the airwaves as star of "The Pause That Refreshes," over CBS, she took rank not only as a gifted and popular singer, but as one of the spunkiest personalities in the entertainment world. In February 1943, Miss Froman, at the height of her success, offered her services to entertain the armed forces and boarded a Yankee Clipper to join a USO company. The plane crashed over Lisbon and Miss Froman sustained all but fatal injuries. Her right arm was hurt and her right leg so badly shattered that the doctors advised amputation. But Jane Froman thought differently. After two months of hospitalization abroad, she returned home and set about finding a doctor with as much faith as she had. In the five and a half years since her accident, she has undergone twenty-five operations. At the present writing, she has just exchanged a large leg brace for a small one and expects to walk normally within six months. During four out of five of those years of coming back, she has appeared professionally.

Born in St. Louis, Jane Froman grew up in a markedly musical home atmosphere. Her mother, an accomplished singer, was her first teacher and is at present instructor of singing at Stephens College, Columbia, Missouri. Five of her aunts were singers. While still small, Jane's family moved to Columbia, Missouri. She sang in church choirs as a child, but entered the University of Missouri as a Journalism student. After earning her A.B., she entered the Cincinnati Conservatory where she read ETUDE, worked at piano and harmony, and studied singing under the late Dan Beddoe. Her first public appearance was with Fritz Reiner and the Cincinnati Symphony, after which she was engaged for a weekly program on a local radio station. Subsequently she came under Paul Whiteman's management and earned a contract for country-wide network appearances. She stepped into radio limelight when she was engaged for the Chesterfield Program on CBS. Since then, she has been known and loved in every corner of the land. The spirit and spunk of Jane Froman, the American singer who triumphed gloriously over disaster, have made her the Number One Musical Heroine of World War II.

A Test of Faith

"The past five years have been enlightening for me. Lying flat on my back, buried in something like a hundred pounds of casts, I learned things that had never occurred to me before. I learned faith. I learned not to feel sorry for myself. I learned that, without work, I should have died. For about four months, I just lay there, thinking not-too-pretty thoughts. Then, one day, I just got to wondering. I wanted desperately to sing; still, I hadn't sung in so long that I wondered whether I could. There was a popular song at that time, about 'a sleepy lagoon, a tropical moon'; the words had a good OO that I could open up on—and so I just did! And it felt wonderful. The people in the hospital thought I'd gone crazy—that the leg pains had worked up to my head—but that didn't matter. I could sing! Whatever else was wrong with me, the breath-bellows and the voice-box were sound, and that was all that counted. Every day, I vocalized and I sang, and it took the 'I'm ill—I'm out—I'm blue' feeling out of me. Pretty soon I got the most pressing urge to go back to work.

"In November of 1943, nine months after my accident, I went into a Broadway show. Everyone was lovely to me. I was wearing a thirty-five-pound cast, I couldn't walk, and I had to be picked up and carried about, *forty-four* times a day—we counted. But they built a slanted prop for me to lean against, my gowns were made with full skirts, and the audience saw me just standing there. Since then, I've been working all the time (between operations, of course!) and I'm perfectly convinced that working, singing, *doing things* has brought me back. This conviction earned me a gratifying, if left-handed, compliment! In the spring of 1945, it occurred to me that, if I could work at all, I could go back to Europe and be of some possible help to the hospitalized GI's. In three months, I traveled thirty thousand miles, visiting camps all over Europe and singing in my casts. The wounded men seemed to like that. They said, 'Well, gosh—if a mere girl can do it, so can I!'

"Yes, singing helped to bring me back, and people have asked me just *how*. There are two answers. First, there was the sheerly spiritual lift of working at the job I love best. And, in second place, there was the physical lift of drawing



JANE FROMAN

a good breath; giving it good, healthy support; and opening up on good, free tone. The sheer physical rightness of good singing habits does something to the entire body.

No "Tricks" in Singing

"Fortunately for me, I was given a good vocal foundation, and in offering counsels to young singers, I stress that first and most. There are no 'tricks' to singing. It should be thought of as an entirely natural function, based on the natural, abdominal breath. The good singing breath begins in the abdominal muscles, and the vocalized tone sits upon it. Since my accident, I have necessarily had to do nearly all my vocal work sitting down—and it makes no difference whatever if that deep, supporting breath is in good order.

"Another important factor in good vocal emission is *ease*. We have all seen singers who come out on the platform, settle themselves in the wing of the piano, and then begin to go through a series of wriggling gestures, straightening themselves up, placing themselves into position, getting themselves fixed. It looks highly professional—but it isn't! The moment you see a singer *getting* herself fixed, you may know that she isn't in good shape to start with. Good natural posture, good habits, good breath control, require no wriggling aids at the last minute. To sing well, one must be completely at ease. Being free, relaxed—at ease—should be a habit. Only then do breath and tone come without forcing.

"Whatever field of singing you hope to enter, put yourself through a thorough basic-training of classic literature. Many young singers seem not to realize that work in popular songs requires just as much musical background as work in *Lieder*. The classic songs have definite vocal values. The long line of the classic phrase, the need for pure vowels in classic diction, the even scale, the careful dynamics—all these are a necessary part, not merely of mastering classic repertoire, but of developing the voice. My professional work has always been in the more popular field. Yet my basic training was exactly what it would have been had I aimed at Carnegie Hall and the opera. Speaking from the purely *vocal* viewpoint, *Begin the Beguine* must be sung exactly as you would sing an aria from 'Samson et Dalila!' We often hear that a background in the classics is invaluable as a means of building musicianship and taste, and so it is. My point, however, is that this classical background is equally valuable as a means of building voice!

"To touch briefly on this matter of building taste, I am grateful that my early studies gave me the experience of great music. Of course I love the ballads and the hit-tunes that make up the popular literature—they are gay, they are timely, they give you the lift of lightness that everybody wants. But we want other values, too—the values that make it possible for great music to endure. I took up my singing, that day in the hospital bed, on the popular *lagoon* song; but once I found that I could sing—when the emission of tone was no longer a novelty or a thrill, the song I found myself coming back to, over and over again was *Connais-tu le pays*, from 'Mignon!'

(Continued on Page 778)

CONSOLATION

No. 6

This is the sixth in a series of tone pieces for piano by Liszt. The series appeared in 1850 when the composer was thirty-nine years old. He was very happy at the time because he was enamoured of the Russian-Polish aristocrat, Princess Carolyne Sayn-Wittgenstein, whom he had met at Kiev and whom he expected to marry. At his death she inherited his belongings and all of his manuscripts. The accompaniment must be delicately subdued, like a distant harp, but the melody must always be played *legato*. Grade 7.

FRANZ LISZT

Allegretto sempre cantabile (♩.=42)

The musical score is written for piano and violin. The piano part is in the upper staves, and the violin part is in the lower staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is marked 'Allegretto sempre cantabile' with a quarter note equal to 42 beats per minute. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piano part features a 'rubato' marking in the first measure and 'Ped. simile' markings in the first, second, and third systems. The violin part includes fingerings (1, 2, 3, 4, 5) and a 'f' (forte) marking in the first system. The score is divided into four systems, each with a piano and violin staff. The first system has a 'rubato' marking in the piano staff. The second system has 'Ped. simile' markings in both staves. The third system has 'Ped. simile' markings in both staves. The fourth system has a 'f' marking in the piano staff. The score ends with a double bar line in the fourth system.

appassionato e molto accentato

Ped. simile

fz
1
2
3
4
5

2
4
5

fz

1
2
3
4
5

2
4
5

1
2

1
2

3
2

1

1

1

21

1

3

3

5

4
2

cresc.

2
3

sf

sempre più rinforzando

This system shows the beginning of a musical piece in G major (one sharp). The treble staff features a complex melodic line with many sixteenth and thirty-second notes, including fingerings (1, 2, 3, 4, 5) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *sf* (sforzando) is present at the start.

marc. il canto vibrato

f

Ped. simile

This system continues the piece. The treble staff has a melodic line with slurs and fingerings. The bass staff features a more active accompaniment with many sixteenth notes. A dynamic marking of *f* (forte) is present. The instruction *marc. il canto vibrato* (mark the singing with vibrato) is written above the treble staff. The instruction *Ped. simile* (pedal similar) is written below the bass staff.

fz

This system continues the piece. The treble staff has a melodic line with slurs and fingerings. The bass staff features a more active accompaniment with many sixteenth notes. A dynamic marking of *fz* (forzando) is present.

fz

This system continues the piece. The treble staff has a melodic line with slurs and fingerings. The bass staff features a more active accompaniment with many sixteenth notes. A dynamic marking of *fz* (forzando) is present.

p

This system continues the piece. The treble staff has a melodic line with slurs and fingerings. The bass staff features a more active accompaniment with many sixteenth notes. A dynamic marking of *p* (piano) is present.

p

This system continues the piece. The treble staff has a melodic line with slurs and fingerings. The bass staff features a more active accompaniment with many sixteenth notes. A dynamic marking of *p* (piano) is present.

THEME FROM VIOLIN CONCERTO IN E MINOR

(2nd MOVEMENT)

In playing this composition as adapted for piano, one must always have in mind that it was written originally for the violin and that it must have a fine *cantilena* quality. Mendelssohn's lovely lyric gift is manifested in this notable work. Grade 5.

Andante (♩=92)

FELIX MENDELSSOHN

Arr. by Henry Levine

p espressivo

l.h.

cresc.

dim.

p

cresc.

2 cresc.

sf

mf

First system of musical notation, measures 1-4. The treble staff features a continuous sixteenth-note melody with various fingerings (4, 3, 4, 4, 4, 4, 4, 4). The bass staff provides a harmonic accompaniment with eighth notes and rests. A *cresc.* marking is present in measure 3.

Second system of musical notation, measures 5-8. The treble staff continues the sixteenth-note melody with dynamic markings *ff* in measure 6, *sf* in measure 7, and *p* in measure 8. The bass staff has a long rest in measure 6. Fingerings are indicated throughout.

Third system of musical notation, measures 9-12. The treble staff shows a change in dynamics with *f* in measure 9, *sf* in measure 10, and *p* in measure 11. The bass staff continues its accompaniment. A *cresc.* marking appears in measure 12.

Fourth system of musical notation, measures 13-16. The treble staff features a *f* dynamic in measure 14. The bass staff has a *dim.* (diminuendo) marking in measure 15. Fingerings are clearly marked for both hands.

Fifth system of musical notation, measures 17-20. The treble staff continues with a *p* dynamic in measure 18. The bass staff also has a *p* dynamic in measure 19. The system concludes with a *cresc.* marking in measure 20.

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern with dynamic markings *sf*, *f*, *sf*, and *dim.*. The left hand provides a steady accompaniment with eighth notes. Fingering numbers 2, 3, and 5 are visible.

Second system of musical notation. The right hand continues with sixteenth-note patterns, marked *sempre dim.* and *poco rit.*, before transitioning to a *pp a tempo* section. The left hand has a more active role with eighth-note accompaniment. Fingering numbers 1, 2, 3, 4, and 5 are present.

Third system of musical notation. The right hand features a series of sixteenth-note runs with various fingering numbers (2, 3, 4, 5). The left hand continues with a steady eighth-note accompaniment.

Fourth system of musical notation. The right hand has a more melodic line with some rests, while the left hand plays a rhythmic accompaniment. Dynamic markings include *p* and *p cresc.*. Fingering numbers 1, 2, 3, 4, and 5 are used.

Fifth system of musical notation. The right hand continues with melodic fragments and rests, while the left hand maintains the accompaniment. A *p* dynamic marking is present. Fingering numbers 1, 2, 3, 4, and 5 are visible.

Sixth system of musical notation. The right hand features a melodic line with a *cresc.* marking, followed by a *dim.* section and a *pp* ending. The left hand continues with the accompaniment. Fingering numbers 1, 2, 3, 4, and 5 are present.

DAINTY MISS

"Prim and pretty" is the best description of this lively and pleasing little composition. Look out for the *staccato* notes in the first section.
Grade 3½.

EVERETT PENCE

Moderato (♩ = 108)

The musical score for "Dainty Miss" is written for piano. It begins in C major with a tempo of Moderato (♩ = 108). The first system (measures 1-8) features a melody with staccato notes and a bass line with chords. Dynamics include *mp rit.* and *a tempo*. The second system (measures 9-16) continues the melody with *rit.*, *molto rit.*, and *mp a tempo*. The third system (measures 17-24) introduces a key change to B minor, marked by a double bar line and a key signature change. Dynamics include *poco rit.* and *a tempo*. The fourth system (measures 25-32) concludes with a *cresc.* and a final cadence marked *D.C.* and *rit.*. The score includes numerous fingerings, slurs, and articulations throughout.

MEMORIES OF VIENNA

Mr. Federer has written many compositions with the inimitable background of Vienna and in the Johann Strauss idiom. This is one of his best. The style of the composition changes with the second movement and takes on more of the character of a real *Münchner waltz*, which is sometimes more boisterous than jubilant. Grade 4.

RALPH FEDERER

Lively

Tempo di Valse Viennese

Dreamily-as at first

Last

With vigor; lustily (in "Alpine yodeler" style)

Sentimentally

p hold back in time again

increase *mf* fade out *pp* *p* *pp*

The Song of the Lark
George F. Root, 1881

Andante

Smooth and mellow

mp

mf with a full, singing tone

in time again

slower

hold back

5 5 3

1

1

5 4

increase

hold back

f

ff

Musical score for "The Merry Widow" by Franz Lehár, Act II, Scene 1. The score is for piano and includes a vocal line for the soprano. The tempo is marked "Whimsically" and the dynamics are "pp slower". The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, and ornaments.

FOOTLIGHT FANCIES

Much of the charm of this work lies in its syncopation. Play the right hand in strict time until the rhythm of the syncopated melody is fixed in your mind; then play the left hand in strict time. Then put both hands together and practice them until the piece flows smoothly. Syncopation is not difficult; it merely requires practice. Grade 4.

Lively (♩=132)

WALTER O'DONNELL

The musical score for "Footlight Fancies" is presented in six systems. Each system consists of a piano accompaniment (left hand) and a syncopated melody (right hand). The tempo is marked "Lively" with a quarter note equal to 132 beats per minute. The key signature is one flat (B-flat). The score includes various musical notations such as fingerings (e.g., 1, 2, 3, 4, 5), accents (^), and dynamics like *mf* (mezzo-forte) and *Ped. simile* (pedal simile). The piece concludes with a "To Coda" section. The copyright is 1948 by Theodore Presser Co.

Animando un poco

1 2 3 5 4 3 2 1 2 4 3 1 2 1 4 3 1 3 3 2 1 2 4 3 1 2 1 2

p ma cresc. poco a poco allarg

ten. 343 4 2 5 3 4 2 3 2 4 2 4 1 4 2

stentando dolciss. allarg e decresc. Animando

p ma cresc.

poco a poco rit. p allarg. rit. molto D.C. 1

Con amore

TRIO *mf molto espress. cantando dolce leggiero ma animando*

Due ped.

rit. espressivo molto

dolce leggiero ma animando D.C. al Fine ten. f

*From here go back to the beginning and play to Fine; then play TRIO.

DREAM HOUSE

This is a day of dream houses, and thousands of young people are dreaming of homes for the tomorrow, which we hope will not be too long in coming. The melodies are simple but charming. Grade 3.

Moderato cantabile (♩=96)

HAROLD LOCKE

The first system of musical notation is in 3/4 time, marked 'Moderato cantabile' with a tempo of 96 beats per minute. It features a treble and bass staff. The treble staff begins with a melody in G major, marked 'mp' and 'l.h.'. The bass staff provides a simple harmonic accompaniment. Fingering numbers are indicated above the notes.

The second system continues the piece, marked 'a tempo'. It includes a 'poco rit.' (poco ritardando) marking. The melody in the treble staff continues with various phrasing slurs and fingerings. The bass staff maintains the accompaniment.

The third system is marked 'Più mosso' (faster). It begins with a 'Fine' marking in the bass staff, followed by a double bar line. The treble staff continues with a more active melody, marked 'mf'. The bass staff has a simple accompaniment.

The fourth system continues the 'Più mosso' section. It includes a 'poco rall.' (poco rallentando) marking. The treble staff features a melody with many slurs and fingerings. The bass staff has a simple accompaniment.

The fifth system concludes the piece. It includes a 'poco rit. e dim.' (poco ritardando e diminuendo) marking. The treble staff features a melody with many slurs and fingerings. The bass staff has a simple accompaniment. The system ends with a 'D.C.' (Da Capo) marking and a 'p' (piano) dynamic.

SILENT NIGHT

SECONDO

FRANZ GRUBER
Arr. by Clarence Kohlmann

Molto moderato

Andante pastorale

(Chime effect) *mf*

1 2 1 4 2 5 4 3 2 1 4

1 2 3 4 5 4 3 2 1 2 3 4

1 3 5 3 1 3 1 2 3 5 3 2 1 2 3 4 3 2

5 3 1

mp smorz.

rall. pp

SILENT NIGHT

FRANZ GRUBER

Arr. by Clarence Kohlmann

Molto moderato

PRIMO

The first system of the musical score is for the 'Molto moderato' section. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. It contains a series of chords and some melodic fragments, with fingerings (1-5) indicated above the notes. A dynamic marking of *f* (forte) is present, along with the instruction '(Chime effect)'. The lower staff continues the harmonic accompaniment with similar chords and some moving lines.

Andante pastorale

The second system is for the 'Andante pastorale' section. It also consists of two staves. The upper staff begins with a treble clef, a key signature of one flat, and a 6/4 time signature. It features a more melodic line with fingerings (1-5) and a dynamic marking of *mp* (mezzo-piano). The lower staff provides a harmonic accompaniment with chords and some moving lines.

Like shimmering frost crystals

The third system continues the 'Andante pastorale' section. It consists of two staves. The upper staff has a treble clef, a key signature of one flat, and a 6/4 time signature. It features a melodic line with fingerings and a dynamic marking of *p* (piano). The lower staff provides a harmonic accompaniment with chords and some moving lines.

The fourth system continues the 'Andante pastorale' section. It consists of two staves. The upper staff has a treble clef, a key signature of one flat, and a 6/4 time signature. It features a melodic line with fingerings and a dynamic marking of *mp* (mezzo-piano). The lower staff provides a harmonic accompaniment with chords and some moving lines.

The fifth system continues the 'Andante pastorale' section. It consists of two staves. The upper staff has a treble clef, a key signature of one flat, and a 6/4 time signature. It features a melodic line with fingerings and a dynamic marking of *mf* (mezzo-forte). The lower staff provides a harmonic accompaniment with chords and some moving lines.

The sixth system continues the 'Andante pastorale' section. It consists of two staves. The upper staff has a treble clef, a key signature of one flat, and a 6/4 time signature. It features a melodic line with fingerings and a dynamic marking of *mf* (mezzo-forte). The lower staff provides a harmonic accompaniment with chords and some moving lines. The system concludes with a *ppp* (pianissimo) marking and a *rall.* (rallentando) instruction.

Sw. St. Flute & Salicional
Gt. Dulciana
Ped. Bourdon 16'

YULETIDE ECHOES

(A#) (10) 00 8400 000

(A#) (10) 00 5733 100

WILLIAM HODSON

Moderately slow

MANUALS

PEDAL

mp (F) (5) Sw.

Gt. (F) (5)

Ped. 3-1

Trem. full

Sw. solo Flute 8'

Trem. off

Sw. voix celeste & Flute d'amour 4'

Gt. Sal. & Viol. 8'

Moderately fast

Full Gt.

Ped. 6-1

Increase ped.

4 1 4 3 3 1

4 1 3

f

Full Sw.

mp

(7)

Tranquilly

Sw. solo Flute

Gt. mel. *mp* (10)

2 1

reduce
Ped. 4-1

1 3 1 2

2 1

increase Sw.

mp

(7)

Gt. *mf*

Sw. solo Flute

(A) (10)

A little faster

With spirit

Sw.

mf Full Sw. (G) (7) *f* rit. *f* Full Gt. (G) (7) *mf*

increase ped.
Ped. 6-1

f Gt. *mf* Sw. *f* Gt.

f rit. *f* (A) (9) a tempo

ff poco maestoso *ff* a tempo

CHRISTMAS BELLS

M. GREENWALD

Allegretto (♩=96)

IOLIN

IANO

Andante

GO TELL IT ON THE MOUNTAIN

CHRISTMAS SPIRITUAL

Arr. by James Elmo Dorsey

Moderately

mf

1. When I was a seek-er, I sought both night and day; I
2. He made me a watch-er up - on a cit - y wall; And

asked the Lord to help me, and He showed me the way, the way. Go tell it on the
if I am a Chris-tain, I am the least of all, of all

pp *f* *retard* *mp* *f*

moun-tain, o-ver the hills and ev'-ry - where; Go tell it on the moun - tain that Je-sus Christ is

retard *sf* *f* *retard*

1 *ff* **Faster** born.
2 *f* **Slowly, with breadth** born. That Child is born to take us a-way from sin and harm! *ff*

ff *fff* *f* *mp* *f* *ff*

Pedal

AVE MARIA

Grade 2.

FRANZ SCHUBERT
Arr. by Rob Roy Peery

Lento (♩ = 72)

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The tempo is marked Lento (♩ = 72). The piece is in G major. The score consists of six systems of two staves each. The first system starts with a piano (p) dynamic. The second system continues the melody and accompaniment. The third system includes a *poco rit.* marking. The fourth system transitions to *a tempo* and includes a mezzo-forte (mf) dynamic. The fifth system includes a piano-piano (pp) dynamic. The sixth system concludes with a *dim. e rit.* marking and a final piano-piano (pp) chord.

JOY TO THE WORLD

Isaac Watts

G. F. HANDEL
Arr. by Ada Richter

Grade 1½.

f Joy to the world! The Lord is come; Let earth re - ceive her King; Let
ev - 'ry heart pre - pare Him room, And heav'n and na - ture sing, And
heav'n and na - ture sing, And heav - en, and heav - en and na - ture sing.

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MINUET IN THE CANDLELIGHT

Grade 2.

LOUIE FRANCO

Allegretto (♩ = 56)
p
1st
Last
Fine

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This section is the piano introduction, consisting of 16 measures. It is written for piano (p) and features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature is one sharp (F#). The tempo is marked *a tempo*. The introduction concludes with a *rit.* (ritardando) and a *p* (piano) dynamic, leading into the main waltz.

WALTZ OF THE BLUE FAIRY

Grade 1.

Moderato (♩. = 60)

RALPH MILLIGAN

The main waltz section begins with a *mf* (mezzo-forte) dynamic. It is written in 3/4 time and consists of 16 measures. The melody is in the right hand, and the accompaniment is in the left hand. The key signature is one sharp (F#). The waltz is characterized by its simple, elegant melody and steady accompaniment. The section concludes with a *p* (piano) dynamic.

CHINESE SCENE

WILLIAM SCHER

Andante

Slowly (♩=96)

The first system of the musical score is written for piano in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante' and 'Slowly (♩=96)'. The first measure is marked with a forte 'f' dynamic. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a piano 'pp' dynamic marking.

Poco più mosso

The second system continues the piece with a 'Poco più mosso' tempo change. The dynamics shift from 'mp' (mezzo-piano) to 'f' (forte) and back to 'mp'. The right hand melody becomes more active with eighth notes, while the left hand continues with a steady accompaniment. The system ends with a 'rit.' (ritardando) marking.

Lively (♩=104)

2nd time gva higher

The third system is marked 'Lively (♩=104)'. It features a 'rit.' (ritardando) followed by a 'ten.' (tenuto) marking. The tempo then changes to 'Lively (♩=104)'. The right hand melody is more rhythmic, and the left hand accompaniment is more active. The system concludes with a 'mp-p' (mezzo-piano) dynamic marking.

The fourth system continues the lively tempo. The right hand melody is characterized by eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords. The system ends with a 'rit.' (ritardando) marking.

The fifth system continues the lively tempo. The right hand melody is characterized by eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords. The system ends with a 'rit.' (ritardando) marking.

Poco meno mosso

The sixth system is marked 'Poco meno mosso'. It features a 'rit.' (ritardando) followed by a 'ten.' (tenuto) marking. The tempo then changes to 'Poco meno mosso'. The right hand melody is more rhythmic, and the left hand accompaniment is more active. The system concludes with a 'f' (forte) dynamic marking.

Great Russian Music of Yesterday

(Continued from Page 731)

Recent enthusiasm for Tchaikovsky which has spread over the entire world.

"At the beginning of this century, Tchaikovsky was not nearly so popular as he is now. Those years—perhaps the most interesting in musical development—introduced the taste for novelty. Tradition counted for less than innovation. Those were the great days of Debussy, R. Strauss, Schoenberg, Stravinsky; and new works were examined less for depth of content than for startling departures of form. With the "Sacré du Printemps," however, the fund of pure novelty seemed exhausted. Still, the wish for novelty continued; and many composers who really had nothing new to say kept on trying to be 'clever.' They feared to show their real selves; instead, they hid behind the mask of what they wished the world to think them. This was the era of artificial cleverness. But—art demands more than cleverness; it requires sincerity of soul. We discovered this with the War. The suffering, the fear, the hopelessness of those years changed our habits of thought. We cared less for cerebral cleverness; we turned more to human heart and soul. Thus, the day of the musical masquerade ended abruptly—and Tchaikovsky, who knew the secret of pouring out his heart and soul, quite suddenly became an idol. Tchaikovsky never pretended to be clever; he wrote what he felt and consequently revealed both the greatness and the weakness of sincerity. Since the present trend in music is toward complete human and spiritual sincerity, Tchaikovsky is a better guide than the purely cerebral composers.

"To return to the development of Russian music, there may be a valuable lesson in the way this music reached out into the world. We find that Russian music became known in exact proportion to the abilities of the artists who interpreted it. The world became enchanted with the Russian ballet because Russia was able to send out dancers like Pavlova and Nijinski. Russian orchestral works came to the world through great Russian conductors. Russian opera found its way to the world-stage when Chaliapin and Baklanoff carried it there—when they died and no other great Russian singers came to take their places, the vogue for Russian opera declined. The constant renewal of the ranks of great Italian and German (or Scandinavian) singers may explain, in part, the continued appreciation of Italian and German opera. It is the great interpreter who keeps alive the music of his land.

"My own part in the development of Russian music is but a small one—yet one that is full of happy memories. During my childhood, the great figures in St. Petersburg were Rimsky-Korsakoff, Liadoff, Glazounoff, and my father. Stravinsky was known only as the son of his father, a famous singer. Rimsky was a frequent visitor at our home, and I should, perhaps, have many memories of him; but only one stands out. That was in 1908. My father was on his way to Paris to conduct Rimsky's "Snow Maiden," and the master came to the station to see us off. It was an old wooden station, smoky and dusty from the wood-burning stove, and through the haze

there suddenly loomed the great, bearded figure of the venerable master. As he embraced my father and wished him well, people around us whispered, 'See—there is Rimsky!' I was nine years old, and very proud to be a part of that group. Liadoff I knew better. At least, I remember him better. He often came to us, and was always kind and jolly. He was very stout and enjoyed his food. Once, for supper, we had *blini*—delicious little Russian pancakes. Liadoff adored them. He accepted several servings; then, turning to me, he said, 'I shall eat twenty-five of these—then I shall explode.' Electrified, I kept count. Indeed, he did eat twenty-five *blini* and I waited, breathless, for the concussion that must result from the exploding of so large a man. But what happened? Nothing at all! I loved Liadoff dearly, but it took me a long time to get over my disappointment.

"Glazounoff was also a big, stout man. He was chief conductor of St. Petersburg, but my father often substituted for him in his periods of recurrent illness. Glazounoff was of a type that, alas, seems to be disappearing. His whole life was devoted to music—he talked music, made music, lived music, was interested in nothing else. There were often times when he did not know where tomorrow's breakfast was coming from, but that did not trouble him. A good, rousing musical discussion was enough for Glazounoff. I remember that he once came to my parents in Paris and arranged to dine at a restaurant. Naturally, my parents took me along. But when the great moment arrived and the waiter stood by us with the bill-of-fare, Glazounoff forgot his dinner. Turning to my father, he began, 'Ah, dear Nicholas—you remember that beautiful section for oboe in the second movement of the Brahms? Ah, how magnificent!' For a long while, the oboe section in Brahms held the two gentlemen and dinner had to wait.

"All that belongs to a different day—a different world—and the memories are bitter-sweet. It is a privilege, however, to have assisted, if only in a small way, in the development of a Russian national school that made its way into the world through splendidly gifted composers working together in a true spirit of human brotherhood."

Faalty for Fifty Years

ETUDE has continually received from subscribers young and old letters which are very stimulating to us. Here is one from a friend in Arkansas:

"I take this opportunity to pay tribute to ETUDE, a magazine greatly loved by my Mother. Over fifty years ago my Mother, Mrs. J. F. Rorex, started taking ETUDE, and took it continuously through the years until her recent death.

"When my Mother rested she usually took ETUDE to bed; when she went to the hospital she took ETUDE. She has found it an inspiration for her teaching. I have found it an inspiration in the home, and it doesn't seem natural to me for a piano to be without an ETUDE on it.

"My Mother taught music in five states. She was always a student as well as a teacher, having studied in four states. ETUDE followed my Mother to twenty addresses in eight states.

"Mrs. A. C. Kruer."

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Singing Means Production.

(Continued from Page 737)

to make it result in beautiful tone! How? Here again the answer is not breath support, but *placement*. (By way of a parenthesis, it is interesting to see that this commonly-used term, *support*, is really a false expression! It is, obviously, a translation of the Italian *appoggio*. But that in itself is not a natural term in vocal care. Like the terms 'open' and 'closed' tone, it is at best an arbitrary expression, invented by teachers to suggest an approximation of what does not really exist!) This placement—the Italian *impostazione*—is the sole means of giving life to the vocalized breath. It means the *exploration*, by the vocalized tone, of the various chambers of resonance. The breath rises into them, as though they were the sounding-boards of a violin, and comes out as *sounding*, resonant, and resonated tone. And that is what gives tone its carrying power! It is the life-blood of singing, and needs even more care for soft tone than for loud tone!

Natural Breathing

"As to the breath itself, I think it is ninety per cent a natural thing! Certainly, some help can be given to the student who finds any marked difficulties. For the most part, though, the breath is natural—unconscious, spontaneous. Like the trill, it can be explained but not mechanically demonstrated. I have found,

also, that what often may seem like a breath problem becomes readily corrected once the student concentrates on the correct passage of the breath through the vocal cords (as I have explained).

"As to exercises, I cannot conscientiously recommend them, because I firmly believe that the student should *never* work out a new *vocalise* without the guidance of the teacher who understands his throat, its structure, and its needs. Until the student has perfected an exercise to the point where he is able to serve as his own guide and control, he should sing it only in the presence of his teacher. Not before he has grasped and experienced the correct sensations under the control of his teacher, is he ready to sing *anything* alone!

"In one sense, though, the best teacher is—Nature! Coming back to what I said in the beginning about a clear mental understanding of the vocal act, we have only to see what Nature has done in the construction of our throats. Find out where Nature has placed the voice-box—deep in the throat—and keep it there! Find out the exact spot where Nature has ordained the breath to pass—exactly in the middle of the small space between the vocal cords—and let it pass there! Find out how Nature has prepared resonance chambers, and use them! That is production."

My First Day at the Conservatoire de Paris

(Continued from Page 735)

Frenchmen we still see in story books. All this did not prevent him from possessing a devastating sense of humor which he was not averse to using even against himself. However, this time he thoroughly puzzled me, for he gravely examined my neck, front, back, and sides, then looked at me quizzically and said, "Well, the guillotine didn't do such a thorough job today after all," upon which Mother and I went into peals of laughter and the day was saved.

It took three days of waiting before the verdict came. Three days of finger-nail biting and heart fluttering. At last the official-looking document arrived. One Benoist, André, was accorded the honor of becoming a student of the Conservatoire National de Musique et de Déclamation at the expense of the République Française (*Liberté, Égalité, Fraternité*). To say that we were elated would be an understatement. I was for buying a cane at once, but my father remarked that, being in my first year, it might be wise to wait until I saw what the customs were in the classes. After all, this was not the time to show off.

At last came the day when classes opened, and, with a black moroccan leather attaché case filled with sheet music under my arm, I started, accompanied by the ever-present "gouvernante," for the Shrine of Music. I must admit that, in spite of my apparent jauntiness, my heart was going pit-a-pat. We finally arrived at the great door in the Fau-

bourg Poissonnière and I was at last alone. The haughty concierge, upon reading my name on a list, condescendingly told me where to go. The old, gloomy building was full of dark corridors, permeated by musty and dank odors. From what I learned later, it had been a military barracks before being turned to its present use. From the room next to the one to which I had been directed issued forth brazen sounds, and to my horror, I found that it was the class of Monsieur le Professeur Cerclier, who taught. (of all things) the trumpet! The class I entered, consisted of about twenty boys. Naturally, they were all talented! But they were not all angels. Far from it! Although one of them did look like one. His name was Armand Ferte. He wore his very blond hair shoulder length in what you would today call a page-boy bob; but this bob had been carefully curled around a curling stick. The front was cut in bangs. A rosy complexion, and beautiful, regular features completed the picture.

As everyone knows, a class in any institution of learning always contains an imp of some kind, and our class was no exception. The imp in this case was called Camille Decreus, and without being deliberately mischievous, he was either in trouble himself, or getting someone else into trouble. He was without a doubt the most gifted boy of all. He had a way of looking at a composition, playing it over a couple of times, and it was imbedded

(Continued on Page 782)

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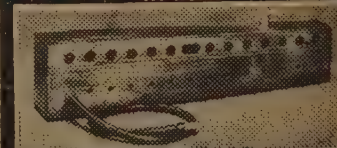
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She Suffers With a Dry Throat Before and After Singing

Q. I have been studying voice for two years and do choral club work as well as church singing. Recently I have been troubled with my throat becoming dry, either during singing or before I begin to sing. I know that part of this is due to a nervous condition, but thought that you might help me with some simple remedy for temporary relief. I will be ever so grateful for your reply.—S. M. M.

A. The fact that you have not been troubled with this dry throat before and during singing until just recently, seems to indicate some rather slight disturbance of the natural function of the mucous membrane lining the cavities of the throat and nose. Thousands of lozenges and throat gargles, which purport to relieve this condition, are available and easily and cheaply purchasable in every corner drug store. However, as you seem to have a voice, and "do choral work as well as church singing," we would advise you to consult the best known throat physician in your neighborhood. He will be able to determine accurately just what the trouble is (if it exists), and to suggest a safe and sound remedy which should cure the condition and not aggravate it.

Should She Consider Making a Career of Singing at Twenty-six?

Q. I am twenty-six, married, and I have a child of three years. I have always loved to sing, but until seven months ago had not considered singing as a career. Last summer I met a former opera star of seventy-one years who is teaching a few students here, and started singing lessons with her. She has classified my voice as dramatic lyric soprano and is of the opinion that I have all the qualities of an opera singer. My means are limited and unless I have a career of singing, I do not want to waste time and money. Please recommend some one in Los Angeles or the vicinity who would give me an audition to substantiate my teacher's opinion. Only then can I be free to plan a career.—D. S. F.

A. The great city of Los Angeles and its adjacent Hollywood contain so many very excellent singing teachers, singers, composers, and conductors that we would hesitate to recommend any individual one. If you have any doubt concerning the advice given to you by the former opera star who is now your teacher, write to two or three of them, asking for an audition and for frank advice as to the solution of the problem that confronts you. It will cost you some money, but it will be well worth the expense. As you point out in your letter, the decision is a very important one, affecting as it does your whole future, and you cannot afford to make a mistake. We wish you all the good luck in the world.

The Boy Who at Fourteen Wants to Sing Operatic Arias

Q. Could you tell me if a boy of fourteen with a range from an octave below Middle-C to A above Middle-C should take voice lessons? My voice has changed and I have no difficulty in reaching any of these tones. If you think I am too young, would you tell me when I should start?

2. Please tell me some operatic arias good for this range that would not strain my voice. I have had four years of piano lessons.

3. I hope some day to become an opera singer and I would like to know some teacher in Chicago who would be good for my type of voice.—D. B.

A. The question resolves itself entirely into whether or not your voice has settled sufficiently for you to be able to stand daily practice and one or two lessons each week, without straining it. Put this question up to the most famous singing teacher in your neighborhood, and ask his frank and honest opinion.

2. It would be much wiser to wait until you have consulted the singing teacher before you start practicing operatic arias; therefore we refrain from recommending any. If he decides that you are ready for study, he will outline a course of daily exercises for you. It is unlikely that you will sing many songs at first.

3. Chicago is one of the greatest music cen-

ters in America and many famous singing teachers live there. We would hesitate to recommend any in a city which contains so many. You have plenty of time to decide whether or not you may some day develop an operatic voice. It is certainly impossible that you should have it at the present moment.

Some Songs for Various Occasions

Q. I am eighteen years of age, a mezzo soprano, and have studied for six years. I am frequently asked to sing for various events, but often I am at a loss to know what songs are correct to use. What should I sing at church socials, bond drives, variety programs, luncheons, dinners, formal and informal parties for young people? I buy THE ETUDE every month and enjoy it very much indeed.—A. A.

A. Your question covers an enormous amount of territory and a detailed answer would take up more space we fear than the editors would allow us. We can only make a few suggestions and hope that they will be helpful. Listen to as many radio programs as possible, especially to those that are similar to the ones upon which you are scheduled to appear. These clever entertainers know well just what the public wants and you can learn a great deal from them. They are very much "up to date" and combine old favorites with the latest novelties in the proper proportions.

1. Church Socials—Sing religious or semi-religious songs with fine words and appealing melodies. *The Lord's Prayer*, by Malotte and *He Smiled on Me*, by O'Hara are fine examples of this type of song, but of course there are many others.

2. Bond Drives—Songs of a popular character with patriotic words and tunes with a strong rhythm are suggested here. They should be familiar to your audience, which must be encouraged to join heartily in the singing. If they do not do this, you will not sell many bonds, which after all is the main purpose of the assembly.

3. Variety Programs—You must carefully study your audience and the effect that the other entertainers upon the same program have upon it. Be careful that your selections do not conflict with theirs, and yet are not so similar as to become monotonous.

4. Luncheons, Dinners, and Informal Parties for Young People—Songs of a light and pleasing character are needed here. After a good dinner or even the usual refreshments offered at an informal party, songs of too classical and serious mold would be in poor taste. The usual listener can scarcely digest Bach, Beethoven, or Stravinsky and a great deal of food at the same time. Sing something that will send your audience home with a smile.

Sinusitis Again

Q. I ardently desire to give all my time to vocal training but I realize that the first requisite is that the throat and nasal passages be void of any obstruction. For some years I have been inconvenienced with a slight case of sinus trouble which causes mucous to drop into the mouth. Will this infection disqualify me as a singer, and if not, could you suggest a remedy or a solution that would free the passages of the mucous sometimes found?

—B. D.

A. You live in a great city and there must be several physicians living near you who specialize in treating diseases of the throat and nose. We suggest that you get in touch with one of them, have a thorough examination, and ask him to diagnose your trouble and to treat you until it is cured. As the infection is not always present in your sinuses it can scarcely be very severe. We know of no miracle working "solution" which will accomplish this effect, although if you listen to the advertisers who talk so glibly and convincingly over the radio, you may be led to believe that there is one.

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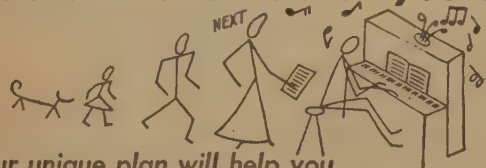
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Carols and Caroling

(Continued from Page 739)

we might better say, suggested by a phrase from Handel's chorus, *Lift Up Your Heads*, from the "Messiah," with a soupçon from the tenor recitative, *Comfort Ye*, thrown in for good measure. The truth is, that none of the really popular carols was written by a famous composer, if we except *Hark! the Herald Angels*, which, as we have seen, was never intended for a carol. The composers such as Franz Gruber (*Silent Night*), Lewis Redner (*O Little Town of Bethlehem*), and Richard Storrs Willis (*It Came Upon the Midnight Clear*), and many others too numerous to name, were all humble musicians, with no title to fame except the writing of one carol melody.

Perhaps this is as it should be. Since the angelic song came not to the Wise Men but to the Shepherds, perhaps it is eminently fitting that our most popular carols should have been written, not by learned composers, but rather, by everyday musicians whose affinity to the shepherds seems more marked. The Wise Men came with gifts of frankincense and myrrh, and our wisest composers have offered tributes such as the "B Minor Mass" of Bach and the "Solemn Mass," but the really popular note has been struck by those composers who are nearer the shepherds than to the Wise Men.

Models of Simplicity

Silent Night was written by a humble pair of men, a village priest and a village organist of Austria. It was written for a specific occasion, and neither of the two foresaw its eventual popularity. *O Little Town of Bethlehem* was also written for a specific occasion, and not until many years after it was first performed by a children's choir at Holy Trinity Church in Philadelphia did it spring into prominence as a Christmas carol. Redner, who wrote the music, was a Sunday School Superintendent. Would that more of our Sunday School Superintendents had his gift of melody! Evidently it was written in great haste, yet it hardly betrays the twenty-four hour period in which it was composed, unless by its utter simplicity and spontaneity. Another carol has for the composer of its music not a Sunday School Superintendent, but this time a preacher! *We Three Kings of Orient Are*, with its suggestive rhythm and minor-major shift, seems quite a sizeable musical accomplishment, when we remember that not only the music but also the words were written by the same man, the Rev. John H. Hopkins, Jr., an Episcopal clergyman. His father, by the way, was a bishop.

There is a large class of popular carols whose authorship is completely lost in the shades of night. No one really knows who wrote *O Come All Ye Faithful* in its original version. Neither does anyone know who wrote *The First Nowell*. Yet it seems likely that even *Adeste Fideles* (*O Come All Ye Faithful*) was not written before the middle of the eighteenth century. At any rate, the first instance of the tune and words together seems to be in a collection from the Year 1751. We have many carols, the words and music of which go back to the Middle Ages, but somehow or other their archaic flavor has not won them anything resembling the popularity of this eighteenth century Latin carol. The really popular

carols, we still maintain, are not more than two hundred years old. Music of the Middle Ages, like the speech of Chaucer, has to be studied in order to be appreciated.

Nowadays carol singing has captured the fancy of English speaking countries throughout the entire world. Where Carol Societies abound, and where whole books of carols (for instance, "The Oxford Book of Carols") are issued in frequent editions, the future of the noble art of carol singing is assured. Wherever the spirit of joy asserts itself, there is the true home of the carol. With joy in the heart, singing becomes easy and even inevitable. Some Christmas music, like Irving Berlin's *White Christmas*, cultivates the winsome, nostalgic note, but the more typical carol spirit is the happy-go-lucky mood of *Santa Claus is Coming to Town*, and the other songs in which his sleigh bells get properly jingled.

Carol singing does its good work when a misanthrope, a Scrooge, if you will have it that way, once again goes back to the earlier, better times, and hears the angels singing. In their mood of joy and of urgency, even the most veritable Scrooge finds a rebirth into a new happiness in living, the kind of rebirth the angels so exultantly anticipated, because this day of all days is the birthday of the King, the King of Love and Peace.

Test Your Teaching Methods

(Continued from Page 730)

- dropping the old one altogether?.. ☐
- If a young child, after six months of lessons, inquires about the difference between Major and Minor, do you:
 - explain the structure of the Major and Minor scales and the location of whole tones and half tones in each? ☐
 - teach the Major and Minor triad, how to change one into the other by altering the middle note, and bring the difference in sound to the child's attention? ☐
 - simply say that Majors are happy and Minors are sad?.... ☐
 - If Susie, age ten, after two years of lessons, decides that she wants "popular music," because all her friends sing and play it, do you:
 - reply, that you don't approve of it and that you won't each it? ☐
 - permit her to play one "popular song" in her weekly assignment, provided that she does justice to the rest of her assigned program? ☐
 - answer "Certainly; if that's what you like, why play anything else?" ☐
 - If little Joe, in the midst of the lesson, brings up a topic that has no connection with music, yet seems very important to him, do you:
 - cut him short, asking him not to waste time? ☐
 - devote a maximum of three minutes to it, hoping to gain information regarding his interests and to win his confidence?.. ☐
 - let him go on for any length of time to make him happy?.. ☐

ORGAN AND CHOIR QUESTIONS

Answered by **FREDERICK PHILLIPS**

Q. About 1903 our local church installed a two manual, pedal organ bearing the name _____ It has the following stops (named). We have an improvement program on with our buildings, and the question comes up as to whether to buy a new organ or repair this old one. I feel that the tone is good, but the manuals and the stops need work. Would it be satisfactory to re-work this old instrument; or would it be better to buy a new one? Please give me the address of the maker.
—G. M. C.

A. The organ you refer to is made by one of the best firms in this country, who put out a very excellent instrument. We suggest that you contact the manufacturers, whose address we are sending, and solicit their advice. Personally, we feel that the repair and possible remodeling of your present organ would be the most satisfactory. If you have any money to spare beyond these requirements, possibly some addition could be made. The makers would be very glad to advise you as to the best procedure along these lines, and we are sure you could rely on their suggestions.

Q. Will you please make some suggestions as to ways to use the 16' and 4' couplers on my organ. It is a three manual organ, all with 16's and 4's.—V. M.

A. The fact that you say nothing of 8' couplers leads us to believe that you have only the 16's and 4's, which is somewhat unusual, as 8' is the normal. The natural function of the 4' coupler is to add brightness, but since this would add an octave to stops in use on the coupled manual, you will have to be careful to avoid too many or too harsh 4' or 2' stops on the coupled manual, as this would throw the tone quality out of balance in the higher registers. A 16' stop on the coupled manual, with the 4' coupler, would be effective in restoring a balance. Just the reverse is true with the use of the 16' coupler. On the coupled manual with the 16' coupler in use, the 4' and 2' stops could be safely used. When we say "coupled" manual we of course mean the manual which is coupled to the one you are actually playing. For instance, the "Swell to Great" coupler means that you would play on the Great, and the Swell would be "coupled" to it. These are just general principles to follow, but if you will spend some time experimenting with possible effects, we are sure you will acquire satisfactory results.

Q. I recently bought a small reed organ, which needs some repairs, and I am unable to find anyone to do it. Would it be wise to ask my piano tuner? The original manufacturer is no longer in existence. The organ has been kept in an attic for some years and has gotten pretty dirty, and maybe the mice have got to it. We have cleaned it thoroughly, but the bellows seem to be giving trouble. We put new straps on the pedals, but the bellows do not return to position promptly, and the pumping gets very difficult and the tone uneven. We found some little round holes in front of the bellows, but when we covered these the bellows didn't work at all. Most of the stops and couplers work, but two do not. What should I do about them? It has a set of chimes, but some of the hammers need new felts and one or two do not hit on the bells. Can they be fixed? How do I go about fixing a few notes that stick?
—W. H.

A. Read organs are so little in use today that it is very difficult to find service men who understand them, and the mechanism is so different from the piano that the average piano tuner would know little more than the layman. We hardly think your organ can be put into satisfactory working condition, however, without the assistance of someone who knows, and can personally examine it to discover the causes of the several troubles you mention. We feel sure there must be a leak somewhere in the bellows, and the two holes you covered up are probably escape

valves which should remain open. The firm whose name we are sending you is still manufacturing reed organs, and may have some service connection in your vicinity who would be able to take over the necessary repair work. We suggest you correspond with them.

Q. I am interested in the purchase of an electric organ in the near future. I have a small home, and am looking for one that has a pipe organ tone. Could you recommend one?
—H. B. W.

A. ETUDE does not recommend any particular instrument, but we are sending you the names of firms making electronic instruments, and suggest that you write them for their literature, and the names of local dealers where you could obtain demonstrations.

Q. I would appreciate some information about making out a program for the dedication of an organ. I have an idea as to a regular program for an organ recital, but am not sure as to the correct procedure for a dedication.—W. O. Y.

A. The musical portion of such a service would comprise three elements, the organ, the choir, and soloists. The organ numbers should be chosen with a view to bringing out the best effects of the organ, by which we mean the general ensemble tonal qualities, any special solo stops, and the effective combinations in soft and moderate groups, keeping in mind at all times the fact that the organ is an instrument of worship, praise and prayer. The choir anthems should be largely of a festival and praise nature, and there are several settings of the 150th Psalm which would be particularly appropriate for such an occasion. Any soloists would also follow this same general idea, and here the organ could be shown to advantage as an accompanying or "background" instrument. It goes without saying that the minister would largely plan other parts of the service, such as congregational singing, scripture readings, prayers, and sermon, to have as the major theme the place of music in worship.

Q. I would like to get some suggestions on playing chimes. It is customary to play a hymn, on the chimes each week after morning prayer, using a different hymn on each occasion. The chimes, however, seem so loud that I am wondering what stops to use with the chimes to give the best effect. The chimes are played with the right hand on the Great. What stops would you suggest on the Swell for the left hand accompaniment? Should any pedal be used? I have tried various combinations but am still not pleased. I understand chimes can be toned down by some device, but would not care to suggest changes to the music committee. At times the Swell stops do not even seem to be in tune with the chimes, though the organ has just had its yearly going over. The organ is eleven years old. I have played church services for several years, but the previous organs had no chimes, and this is all new to me. Registration of organ listed.
—H. L.

A. This question of accompanying chimes is treated very excellently and at considerable length in a very fine book on "Organ Registration" by Truette, which contains much information of general value, and we believe it would be worth the price of the book to you for just this one article, which would be too long to quote even in substance in the space permitted here. No doubt you will find it in the library nearest to your town. It is the overtones in the chimes which make it so difficult to accompany them effectively. Try using your Voix Celeste or Aeoline in the upper registers, with the swell box closed and the tremolo on. If you use the pedal at all we suggest only the Lieb Gedeckt, and do not couple to manuals. Even this may be too loud. On the whole, chimes are quite effective without any accompaniment.



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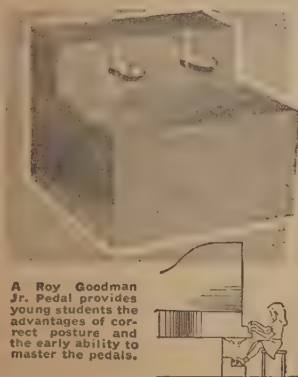


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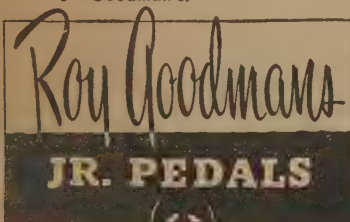
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The Alto Clarinet

(Continued from Page 741)

the first full recital to be played on the alto clarinet in the United States, was presented at the University of Michigan last year by Mr. Frederick Eggert, who is at present the Band Director at Texas State Teacher's College, San Marcos, Texas. His program is illustrative of a careful selection from the field of literature as mentioned above.

STUDENT RECITAL SERIES
Frederick C. Eggert, Alto Clarinet
James L. Merrill, Piano
assisted by

Warren Bellis, B-flat Clarinet
Bernard Leutholtz, Alto Clarinet
Charles Hills, B-flat Clarinet
Robert Sohn, Bass Clarinet
Rackham Assembly Hall
Friday, April 16, 1948, 8:30 P.M.

PROGRAM

- Suite Purcell-Stubbins
Prelude Courante
Allemande Minuet
Two Duets, Op. 487 Mozart
From the original for two bassett horns
Andante Adagio
Minuet and Trio Minuet and Trio
Rondo Allegro
Mr. Eggert and Mr. Leutholtz
*Concerto No. 1 Von Weber
Allegro Adagio Rondo
Intermission
Nocturne Field-Stubbins
*Scene and Air from "Luisa di
Montfort" Bergson
*La Playera Granados
*Arabesque No. 2 Debussy
Three Clarinet Quartets
Reverie Debussy-Howland
Intermezzo from "Goyescas"
Granados-Howland
Scherzo Powell
Mr. Bellis Mr. Eggert
Mr. Hills Mr. Sohn
(This recital is presented in partial fulfillment of the requirements for the degree of Master of Music in music education.)
*Arranged by Frederick Eggert.

The Music Education Curriculum

(Continued from Page 740)

must lower the hurdles so as to permit those who are incompetent to pass by, even though they have failed to meet the program requirements.

It is not essential that we establish more intimate relationships and closer cooperation with our secondary school music educators. We must establish means for providing assistance in the development of the high school music curriculum which should include theory, music literature, and the study of piano for all music students who expect to make a career of music. In brief, colleges should assist in the guidance, preparation, and development of a pre-college music program for our high school students. We must provide them with as complete and thorough musical background as is possible, and thus prepare them for the music education curriculum as it is now set up by our university schools of music. It is hoped that in the near future the musical directors of our

high schools and the faculties of our college music education departments will coordinate their efforts in the study and development of such a program.

Many educators have suggested that a five-year college program is the answer to the problem. Some colleges now require five years for the completion of the music education program. It would seem that this extra year would do much to eliminate the numerous deficiencies now found among our present students. Such extension of time would also permit our college music students to give more attention to the academic curriculum which is more and more becoming a vital necessity to the properly prepared music educator. Of equal importance, the additional year would also permit our music students to partake of the cultural and social activities as offered by our universities and which for the most part have been, in the past, denied many music education students.

Despite the skepticism of cynics who would belittle and criticize music educators, condemn their curriculum, and underestimate their contributions to education, I am confident that we will eventually realize the solution of our current problems and thus achieve further progress in the years ahead.

New Musical Wealth on Record

(Continued from Page 732)

- Bach Fantasia and Fugue in D major: Guionar Novaes (piano). Columbia set X-298.
Bach-Liszt: Prelude and Fugue in A minor: Byron Janis (piano). Victor disc 12-0379.
Chopin: Barcarolle, Op. 60: Artur Schnabel (piano). Victor disc 12-0378.
Satie: Trois Morceaux en forme de Peire: Robert and Gaby Casadesus (duo-pianists). Columbia set 763.
Bizet-Horowitz: Variations on Themes from "Carmen," and Chopin: Mazurka in F minor, Op. 7, No. 3. Victor disc 12-0427. Prokofiev: Toccata, Op. 10, Debussy: Serenade for the Doll, and Poulenc: Presto. Victor disc 12-0428. Schumann: Träumerei, and Mozart: Rondo à la Turca. Vladimir Horowitz (piano). Victor disc 12-0429.

All of these recordings command the respect of the reviewer. Arrau's performance of the Albéniz music fully substantiates its charm and unexpectedly intensified emotional appeal. Moreover, the piano tone is rich and varied in reproduction. The Bach, by Novaes, more familiarly known as *Toccata and Fugue*, is cleanly played with sensitivity and artistic reserve, and the Bach-Liszt, by Janis, offers a competent performance in which the fugue is taken at a rather fast pace. Chopin's *Barcarolle* emerges from its latest record in a highly personalized interpretation by an artist who knows how to get results in tonal coloring in climaxes. The music of Eric Satie has an atmosphere and style of its own. Satie was a satirist, as his name for this work—*Three pieces in the shape of a pear*—conveys. But beneath his irony lies a delicate perception and a cultural refinement that gives his music distinction. The Casadesus team plays this work de-

(Continued on Page 777)

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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

No questions will be answered in ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A Guarnerius for Appraisal

W. H., Ontario—From the description you give, your violin might be a genuine Guarnerius or it might be only a fair copy. A verbal description is of no value whatever in determining the origin of an instrument. I would suggest that you send it for appraisal to The Rudolph Wurlitzer Co., 120 West 42nd Street, New York, N. Y. I think you should know that the possibility of the violin being a genuine Guarnerius is very remote.

Violin and Flute Duets

Miss E. L., Georgia—I suggest that you write to the publishers of THE ETUDE for a catalog of violin and flute duets. They can give you a much longer list than I have space for here.

A Word of Appreciation

D. W., Connecticut—I fully agree with the ideas expressed in your letter and wish I could print them. Unfortunately, the space at my disposal is very limited. Thank you for writing to me.

Slim Fingers No Handicap

F. F. C., Ohio—If, as you say, your thirteen-year-old student is talented, ambitious, has a good ear, and loves the violin, then I can see no reason why she should give up the study of it merely because her fingers are so slim that she cannot stop a perfect fifth. Probably her fingers will become a little larger as she gets older. Anyway, I have known many girl violinists who had the same difficulty but who nevertheless played beautifully and with lovely tone. Your pupil should have the strings of her violin spaced a little more closely, both on the bridge and on the saddle. Any competent repairman can do this, and it has little or no effect on the tone of the violin.

From Far-Off Asia

T. E., Lebanon, Asia—It was a pleasure to hear from a reader living in such a far-off country. Good reports have reached me about your conservatory, and I hope you are enjoying your studies there. I am sorry you have had to wait so long for an answer to your letter, but many letters come to me and they have to be answered in the order they are received. The words "Medio Fino" on the label of your violin are the trade mark of a commercial French firm in Mirecourt. Violins bearing this trade mark are usually worth between fifty and one hundred dollars. It would interest me to hear how your violin work is progressing and what you are studying.

Not Richard Wagner's Family

F. de S., Madras, India—Sebastian Wagner was a member of a large family of violin makers working in Meersburg, Germany, during the last century and a half. His instruments were carefully made, and if in good condition should bring today between thirty and fifty pounds sterling—between one hundred and twenty-five and two hundred dollars. There is no evidence that the great Richard Wagner was a member of this family—Wagner is a common name in Germany. (2) There really is no book that explains to the inexperienced amateur how to repair and adjust his violin. This is a matter that calls for considerable experience and training. However, you would find some elementary hints in "Known Violin Makers" by John H. Fairfield, obtainable from The Rudolph Wurlitzer Co., 120 West 42nd Street, New York, N. Y. Another book that would tell you something is E. Heron-Allen's "Violin making as it Was and Is." This book, which is published in England, has been out of print for a number of years, but I am glad to say that it is available once more, and may be secured through the publishers of ETUDE.

Apparently a Genuine

A. W., California—From your description, your violin might well be a genuine Didier Nicholas Aine. If in good condition, and made personally by the elder Nicholas, it could be worth four hundred and fifty dollars; if made in his commercial shop, or made by the people who took over the rights to his name and trademark, it would be worth at most two hundred and fifty dollars. The label you transcribe seems to be a repairman's label, very probably Hungarian.

Two Contemporary Craftsmen

G. H. L., Michigan—Both the makers you mention are still living and working; so I hesitate to mention their names, inasmuch as I must tell you that I think you would be better advised to buy a violin made by the second maker, priced at seven hundred and fifty dollars than one by the first whose price is two hundred and fifty dollars. There is a tremendous difference in the workmanship.

An Address for Appraisal

E. C. Z., Ohio—For appraisal and certification of your violin, I suggest that you take or send it to the Rudolph Wurlitzer Co., 120 West 42nd St., New York, N. Y., or to William Lewis & Son, 207 South Wabash Avenue, Chicago, Illinois. But don't be surprised if you find that it is not a genuine Guarnerius del Gesu.

New Musical Wealth on Records

(Continued from Page 776)

lightly, with a rare uniformity of ensemble.

Does anyone ever quite equal the superb quality of piano tone that Horowitz produces from the record? The magic of his playing is revealed in every one of these compositions, generally familiar to his admirers as encores in his programs.

Brahms: Sonata in D minor, Op. 108: Mischa Elman (violin) and Wolfgang Rosé (piano). Victor set 1232.

Mozart: Quartet in G minor, K. 478: George Szell (piano) and Members of Budapest Quartet. Columbia set 773.

Viennese Waltzes by Johann Strauss, Joseph Lanner, and Josef Strauss; Alex-

ander Schneider Quintet. Columbia set 766.

The Brahms is played with an artistic restraint and tonal beauty which are admirable, but one feels this work asks for more ardor and intensity than is conveyed here. The Mozart, one of the composer's finest chamber works, is performed with admirable artistic compatibility surely deserving of a better recording balance. These works by three famous Viennese waltz composers are wholly delightful and diverting. They were originally written for a chamber group of five string instruments, as played in the recording.

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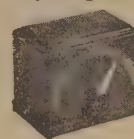
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Comeback—Words and Music

(Continued from Page 746)

"I spoke a while back about opening up tone. Once the tone sits safely on top of a good supporting breath, its next need is for proper resonance. This is best achieved by sending the tone through the chambers of resonance on a pure vowel sound. Many singers have 'favorite' vowels; some find that EE gives them better freedom in opening up resonance, some prefer OH, and so on. I have an exercise that was taught me by Dan Beddoe, at the Cincinnati Conservatory,

and I like it because it takes in all the vowels. The musical pattern of this exercise is the simple scale. Using one breath for each degree of the scale, sing the syllables HUNG-YEE-OO-OH-AH. Then another breath, and the next step of the scale, on the same five syllables, and so on, through your entire normal range. Start each tone very softly and enlarge it, dynamically, as you feel yourself 'opening up'. You will observe that the final OO-OH-AH of this little drill are perfectly normal vowel sounds. Preceded by the HUNG-YEE, however, they take on greater carrying power. It is this carrying power that is the very soul of resonance. My 'Hung-yee' drill did me worlds of good when I was getting back into vocal form.

"I have another vocal hint to offer which isn't really a vocal matter at all!

You might call it a health hint, or a beauty hint, depending on your point of view. I have found that I sing better when I am not too thin. I realize perfectly that the fashionable figure is all in favor of taking pounds off. The singer, however, must also realize that she is dealing in body-weight, exactly as the pianist or violinist is doing. And to win endurance, a certain amount of actual body weight must be there. I have always been slim—too slim, in fact. My big problem was to put on weight and it was always a difficult thing for me to do. My normal weight used to be around one hundred and three pounds, and while I never had any distinctly vocal problems, I did find that I had less endurance than I could have wished. Well, during these past years of illness, my doctors took to building me up. When I left the hospital,

I weighed one hundred and forty-eight pounds! Looking in the mirror, I was horrified. But then I noticed an odd thing. Despite having been ill, I had more endurance in singing than I had ever had before! At present, I weigh one hundred and twenty-eight pounds (no, I have not dieted; the twenty pounds disappeared naturally, in proportion as my life got back to normal) and I feel better and sing better than when I was at one hundred and three pounds. Certainly, I am not advocating excessive stoutness! That is as unwholesome as it is unbeautiful! I do advocate, however, sufficient body weight to reinforce the body for endurance.

"Regardless of a singer's vocal proficiency, I suggest keeping in touch with choir work. There is that about ensemble singing—particularly the ensemble sing-

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ing of inspired music—that helps the voice, the spirit, the entire being. I began in a choir and I shall end there! For every singer there comes a time when the big, spectacular engagements are no longer advisable. Then comes the great question: What next? For myself, it will be the choir. I have sung 'In my Father's house there are many mansions' about two thousand times, and sooner or later, I'll start on the third thousand. Perhaps I realized, during the past five years, that I was passing through one of those mansions, on my way to others. Perhaps it was that which helped me to come back."

Band Questions Answered by Dr. William D. Revelli

Organizing a Band

Q. I am attempting to organize a Community Boys' Band. Can you help me with the following problems?

1. What beginners' methods are best for our use?

2. What books are available that would prove helpful in this project?

3. How often should we rehearse, and how long do you recommend we hold each rehearsal?

4. What make of clarinet reeds do you recommend?

—R. V., Moorpark, California.

A. 1. There are several excellent band methods available for your purpose. Some of the more successful methods are as follows: "World of Music," "Easy Steps to Band Playing," "S.Y.B. Method." These methods may be procured through the publishers of *THE ETUDE*. There are also several other popular and successful methods which would prove useful to your group. I suggest that you look over all the methods available and select the one that is most adaptable to your particular needs and situation.

2. (a) "Band Betterment," by Edwin Franko Goldman; (b) "Getting Results With School Bands," by Prescott and Chidester; (c) "Success in Teaching," by Righter.

3. I suggest that you hold daily rehearsals and that they be limited to one hour; particularly if you do much full ensemble playing. Immature embouchures can not stand long rehearsals, since they tire quickly and must be given frequent rests.

4. I prefer the Van Doren, Martin, and Saccone clarinet reeds, Nos. 2 or 2½, for the beginner.

Teeth and the Mouthpiece

Q. We have been questioning recently whether or not the upper teeth should touch the mouthpiece in playing the clarinet and saxophone. A good saxophonist with whom I talked recently, remarked that touching the teeth to the mouthpiece was the old method. Some clarinet methods suggest that the teeth touch the mouthpiece; others say not. Does it really make much difference?

—C. L. W., Enterprise, Kansas.

A. I am quite surprised to learn that some methods and players still recommend that the upper teeth should not rest upon the mouthpiece, since this is the accepted modern method of embouchure on clarinet and saxophone. The older methods recommend the double lip embouchure. (This is the system which teaches both lower and upper lips be drawn over the teeth.) However, this teaching is obsolete and is rarely taught today. Naturally, the system which produces the best results is the most de-

sirable. The modern method of placing the upper teeth on the mouthpiece, with the lower lip placed slightly over the lower teeth, is the accepted and most successful embouchure for clarinet and saxophone.

Concerning the Bassoon

Q. I would much appreciate some information relative to bassoons. Will you please tell me in how many systems the bassoon is made; also, which system is most widely used?

—F. M. R., Phoenixville, Pa.

A. The two most common and at present only bassoon systems in use are the French system and the Heckel system. The French system is not used very extensively by modern bassoonists. It is a slightly smaller bore instrument and its fingering is somewhat more complicated than the Heckel. Practically all professional bassoonists prefer and play the Heckel system bassoon.

Music Teachers National Association

(Continued from Page 738)

NATS, NASM, Phi Mu Alpha, and has been MTNA Secretary since 1944.

Treasurer: Oscar W. Demmler.

Mr. Demmler, a life-long Pittsburgher, was educated at Columbia University, the University of Pittsburgh, Pittsburgh Musical Institute, and Carnegie Institute of Technology. His career has been made in the Pittsburgh Public Schools, where he is now Supervisor of Instrumental Music. Oscar is so well and affectionately known by those who have worked with him that it is difficult to think of him except by his first name. He was Assistant Treasurer of MTNA from 1924 to 1930, Treasurer from 1930 to 1942. In 1942 he tried to retire and succeeded to the extent that he exchanged titles with Mr. Kendall, who had been appointed Assistant Treasurer in 1942. When Mr. Kendall was elected President in 1947 the Executive Committee insisted that Oscar again take over the work of the Treasurer's office. So from 1924 until at least 1948, he has been involved in MTNA finances!

Editor: Theodore M. Finney.

The familiar green volumes have had four editors since the series began with the book covering the 1906 Oberlin Meeting. First was Waldo S. Pratt, who as President, Treasurer, and Editor did the work from 1906 until 1915. The 1916 book was edited by Charles N. Boyd. Beginning with 1917 and extending through 1938, volumes for a whole generation were edited by Karl W. Gehrkens. As the successor to Pratt, Boyd, and Gehrkens, the present editor would rather preserve a humble silence.

These, then, are the people whose duties, outlined by a Committee Report which may be seen in the 1935 Volume, involve the responsibility for keeping the wheels of MTNA running.

It would be a mistake to think that these officers do their work alone. The other members of the Executive Committee, the chairmen and members of the standing and special committees, the Senate of Past-Presidents, all make their contributions. Most of all, each individual member who is a member because of his interest in the work of MTNA is an important element in keeping his organization functioning.

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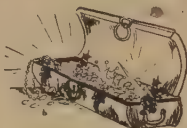
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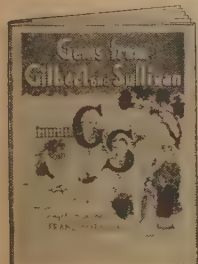
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The Musical Christmas of Yesteryear

(Continued from Page 727)

the exact date is unknown. In New York these early colonies soon established the Christmas music of the Church of England. Festive carols held sway, but in 1756 William Tuckey, at one time vicar-choral of Bristol Cathedral, in England, led the Christmas services in St. Paul's Church, probably the best of their kind, up to that time in the New World. Trinity Church soon followed with elaborate services including selections from Handel's "Messiah," at the Christmas services. Christmas was a festal season during

the Revolutionary War. The soldiers were fond of gathering around the camp fires and singing choruses led by their fifiers. Billings' *Chester* was one of their favorites and the New England troops often vented their fervor on his vigorous words:

"Let tyrants shake their iron rod,
And slavery clank her galling chains;
We'll fear them not, we'll trust in God;
New England's God forever reigns."

While New England did not believe in a particular celebration of Christmas, there were occasional musical observations of the day, and one or two notable events are associated with it. In old St. Michael's Church, in Marblehead, Mas-

sachusetts, they introduced chanting (possibly the first in New England) on Christmas. The pastor of this church writes in a letter dated December 24, 1787: "As tomorrow is Christmas we intend to introduce chanting into our church"; and a week later he writes: "It was done before a very crowded audience of Churchmen and Dissenters, and to general acceptance"; and he adds that he believes his to be, "almost the only church on the continent in which this is done."

In 1815 an important musical event took place on Christmas Eve in Boston. The Treaty of Peace with Great Britain, after the Revolutionary War, had been signed at Ghent on Christmas Eve, 1814, and Boston had celebrated this with a great choral jubilee two months later. So successful was this festival that it was determined to attempt something permanent on the same lines. As a result, the Handel and Haydn Society was organized and gave its first concert on Christmas Eve 1815, in King's Chapel. There was much excitement about the event. Two days before, the *Columbian Centinel* printed a long editorial on the subject. The concert was in three parts, consisting of selections from the compositions of Handel and Haydn, and began at six P. M. Tickets were one dollar each, but anyone buying four tickets received a fifth gratis, while those buying six received two extra ones free.

The chorus consisted of ninety gentlemen and ten ladies, while an organ was used for some of the accompaniments. There was also an orchestra of ten members. This orchestra was the Philharmonic, the first orchestra in American history, for it must be remembered that the Moravian orchestra performed the accompaniments of only sacred services, while this Boston orchestra often played symphonies by Adalbert Gyrowetz, and even an occasional symphony by Haydn.

Three days after the concert an interesting essay was published in the *Columbian Centinel* regarding the event:

"We have not language to do justice to the feelings experienced in attending to the inimitable execution of a most judicious selection of Pieces from the Fathers of Sacred Song. We can say that those who were judges of the performances were unanimous in the declaration of their superiority to any ever given in this town. Some of the parts electrified the whole auditory, and notwithstanding the sanctity of the place and day,

the excitements to loud applause were frequently irresistible. The performers amounted to about one hundred, and appeared to embrace all the musical excellence of the town and vicinity. We shall not particularize, but some of the solos merited every praise. The choruses were sublime and animating. All the parts of the Chapel from which the music gallery could be seen were full to crowding."

The concert ended with the *Hallelujah Chorus*, which led another enthusiastic critic to write: "There is nothing to compare with it. It is the wonder of the nation."

Christmas concerts were somewhat regular in New England after this time, for not only did the Handel and Haydn Society give them, but other musical organizations and cities followed the Boston lead. In those days the audiences were patient as regards programs, for the concerts began at six o'clock and lasted well into the night. The Handel Society of Salem, for example, gave a concert on Christmas Eve, 1817 (advertised as an oratorio at the Baptist Meeting House) in which the program consisted of fifty-nine compositions selected from the works of more than a dozen American and European composers. A notice regarding this event in the *Salem Gazette* gives a most unusual application of the "bar" in music:

"Tickets may be obtained at Cushing & Appleton's, Henry Whipple's, and S. West's book-stores, and at the bar of the Essex Coffee-House. Price, thirty-seven and a half cents."

Viols and Trombones

Little is known regarding the musical instruments in the early days, but there is an account of the music played in a church at Bethlehem, Pa., on Christmas Day, 1743. The instruments used included the violin, the viola da braccio, the viola da gamba, flutes, and French horns. One of the earliest references to trombones comes from the same town, when in 1754 a number of them were brought from Europe. Some years later a girl, writing to her parents, describes the Moravian Christmas:

"We began with music. There were four violins, two flutes, and two horns, with the organ; which altogether sounded delightfully. The children sang one German and eight English verses. . . . Many of the neighboring inhabitants came to visit us. . . . We entertained them with music."

Christmas has many rich associations in the life of America since it became a nation. We can claim a number of familiar carols but practically all customs in observance of the day came from other lands. As we look back to early colonial days, we may often wonder why the early prejudices and dislikes of Christmas music and its celebration were tolerated by people who came to America to escape religious persecution in other lands.

Theodore Presser

(Continued from Page 728)

started to build a village later known as Presser Park, with the idea of providing superior suburban homes for his employees. He purchased a large tract of ground on the outskirts of Philadelphia and erected twenty-eight residences and an apartment house group, as well as a large central heating plant. The homes were modern and were rented at a price almost one-half of customary rentals. For economic and social reasons such projects are rarely successful, largely because of the heterogeneous demands of the employee groups, and the impossibility of conducting such an operation without mounting costs. The taxes of the residents and the surrounding property holders began to soar immediately, and that raised the living costs of the residents of Presser Park. After two years, and the expenditure of nearly a million dollars, Mr. Presser realized that his well-intentioned experiment was inexpedient and unsatisfactory to those whom he desired to benefit. As he was not interested in continuing the experiment merely as a real estate venture, he exchanged the suburban properties for a large central city hotel owned by a real estate promoter. Later he sold the hotel, realizing a profit of about one million dollars.

About the turn of the century Mr. Presser went abroad with his first wife. He visited many countries, transacting business with numerous music firms. At Leipzig he revisited his old haunts, but found few friends of his student days. Two things impressed him immensely upon this trip. One was a visit to the palace "Chateau Trevano" at Lake Lugano, one of the most beautiful Italian lakes. It was the residence of that amazing French-American, Louis Lombard, who had acquired this fabulous regal home built by a Russian baron and multi-millionaire. Lombard himself seemed like a story-book character. He was slender, short—hardly over five feet—and as agile as an antelope. His wit and repartee were unforgettable. He had come to America as a youth with fourteen dollars in his pockets and a fiddle under his arm. He established himself as a teacher in Utica, New York, and ere long had a prosperous conservatory under his direction. His brilliant mentality and his Napoleonic nervous energy made him hosts of friends. One day Lombard, with his original ideas upon finance, went to Wall Street, New York, with some of his earnings from the conservatory. Contrary to all rules, he played the stock market quite differently from the manner of the times and after a few months found himself a multi-millionaire. He married a charming American lady of immense wealth. He sold his conservatory, and decided to live abroad, where he might

with study, become a composer and a conductor.

In the meantime Lombard had become an enthusiastic American citizen. All who visited his magnificent new home, above which the Stars and Stripes always flew, were received like royalty. The palace had its own theater and opera house. Lombard maintained his own symphony orchestra and opera company, with which he produced his own compositions and those of many of the contemporary masters, who did not disdain lolling in his incredible atrium (with its two-hundred carrara marble columns, and with a balustrade supported by two thousand sparkling cut glass balusters), and sitting upon divans which had supported many different royal persons of Europe, including Queen Victoria. This did not interest Mr. Presser, but he was enormously impressed that he slept in a room that had been occupied by Liszt, Rubinstein, Verdi, Gounod, Massenet, and most of the great Russian, English, French, Austrian, German, and Scandinavian composers, as well as by many foremost statesmen and writers. Mr. Presser was delighted with this experience. He said, "I had always worked so hard that I had come to feel there was something iniquitous in having a good time. From Lombard I learned that it was a good thing to have 'sprees' of fun. I resolved to have more fun in my life." Lombard when in America became a visitor at Mr. Presser's home and at mine, also. Although he had a most profound and serious side to him, when he was a host or a guest he inspired uncontrolled laughter and merriment. Mr. Presser used to say, "Lombard was my mentor of joy and happiness."

At Lugano before World War II Lombard once showed me a large stone wall covered with wisteria, saying that it was the most valuable thing he possessed because: "Mussolini built it with his own hands. He used to laugh, then. That was before he learned to frown." *Tempora mutantur et homines deteriorantur!*

Theodore Presser continually referred to the example of Lombard as an instance of the endless opportunities which awaited all who live in America and who are wise enough to take advantage of them. During the first World War Lombard opened his house to American tourists stranded in war-clouded Europe. His multi-lingual and histrionic gifts made him an ideal secret agent for his adopted country. After Lombard's death Kaiser Wilhelm, once a guest at Lombard's home, tried to purchase "Chateau Trevano" and transfer his tree-chopping activities from Holland to the beauties of Lake Lugano.

(This biography will be continued in the next issue and will give full particulars about Theodore Presser's first steps in philanthropy.)

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(Continued from Page 772)

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in his brain and hands. Of course, it did not stay there long, but whatever he touched had grace and charm without effort. He was lazy, slow to concentrate on any given subject; and for that reason was always near the top of the class, instead of number one, as his great gifts would have entitled him to be. What pranks dear old Camille could play! He was about four or five years older than I was, which was thirteen, and considered quite young at the time. Camille was therefore the lady killer of our group, which I can assure you was precocious, to put it mildly. The young ladies of Papa Saint-Saëns' piano classes looked with undisguised approval on Camille's sturdy, athletic figure, surmounted by classic features and golden locks. Whenever he was missing from our class, one could be sure to find him in some neighboring empty classroom, immersed in an interesting tête-à-tête with a similarly missing talent from the female class. This part of his life remained a deep secret from the powers that were until the end; for no one would turn informer on so fine a pal. But Decreus almost came to grief one day. He loathed the *solfège* and harmony classes which entailed a good deal of midnight oil burning, and where one had to show in concrete form in black and white what one had really accomplished. There, charm of manner and fascinating ways were useless. He had warned us that when the next class took place he would not only see that he got out of it, but that we all got out of it. He explained that he had a rendezvous that could not be broken; for the young lady in question was not only beautiful, but carried, along with her undoubted pulchritude, a thoroughly satisfactory *dot* or dowry, as we call it. Of course we all sympathized with him, but what to do? We were soon to find out.

This particular class began in the prescribed orthodox way. Suddenly we noticed the professor stop examining papers and sniff the air suspiciously. Thereupon, those of us who were not afflicted with head colds also began to sniff just as suspiciously as the professor. What was that infernal smell? We opened all the windows in spite of the bitter cold, but the foul air persisted and in fact grew worse. One could hardly breathe. I had dropped a paper on the floor, and owing to the draught caused by the open windows, it had flown under the grand piano. On reaching to pick it up, I noticed tiny pieces of glass lying about the floor, and Eureka! the mystery was solved. Someone had thrown some Chinese stink balls under the piano so that the room became uninhabitable. And who had thrown them? I leave it to you to guess! The next moment the professor dismissed classes for the day, and Camille, with the most innocent face, expressed his mournful regrets at being deprived of further learning! I was, up to that time, the only one who knew the truth; also, I was in honor bound not to divulge it. But, thought I, suppose the concierge comes in to clean up before we can do away with the evidence, we are lost. For such a prank would never be excused, but be considered open rebellion. The consequences—dismissal from the school for the whole class, unless a

traitor were found. But this did not happen, and sometime later, on the excuse that in the hurry of leaving some of us had left some books behind, we sneaked back and cleaned up the mess without anyone becoming the wiser. Decreus became one of the most sought-after piano teachers in Paris, and in the last years of his life was Director-General of the Conservatoire of Fontainebleau. He died while in office, loved and regretted by all who knew him.

The real cock-o'-the-walk was a chap called Alfred Cortot. He was about the same age as Decreus, and there the resemblance ended. For, where the latter was lazy, the first was indefatigable. He would have lengthened his day to twenty-eight hours of practice, if he could. Where Decreus, in spite of his apparent flightiness, was loyalty personified, Cortot would have used any means to arrive at his ends, which in his case was fame and power. He was also the Beau Brummel of our group. When he wore his hair "à la Bressant" (pompadour), all the boys would wear it that way. When he began to sport a cane, we all bought canes. When he wore certain clothes, we all tried to be similarly attired. And there the imitations ended. We just could not keep up the pace of his work, nor did any of us care to. Is it any wonder that Cortot, in the end, graduated ahead of everyone? And this, in spite of the fact that he was not endowed with the talent of the least of us. But a worker he was, and that won the day for him. How he strutted! One of the professors who understood his character thoroughly was old Saint-Saëns of the caustic tongue. It was a part of his duties to go through the *solfège* and harmony classes to see how the students were doing. The usual procedure would be to ask the student what instrument he was studying, and the answer would generally be, "Master, I play the violin," or flute, or 'cello, or whichever was his major. When Saint-Saëns came to Cortot that day, he asked, "And you, my little one, what do you play?" "Master," came the reply from a slightly inflated ego, "I am a pianist." Came in a dulcet lisp from the Master, "Oh, do not let us exaggerate, my little one."

It is certain that Cortot achieved fame as a conductor and pianist, though not as composer, which had always been one of his goals. He did for a while also achieve some degree of power, but that was during the Nazi occupation.

Another personality of that period that fascinated all who came in contact with him was Reynaldo Hahn. He was a real clown by nature, and despite the fact that he was quite a bit older than any of us, having left the Conservatoire two years before my entrance, he liked to continue his acquaintance with the younger element. I well remember one rather stuffy party given by one of the professors (I think it was Louis Diémer, one of the greatest pianists of that time). Of course, tea was served along with cookies. The ladies present kept their knees close together, though their skirts reached the floor, and their eyes cast down when a man addressed them. We had heard that Hahn, whose rather ribald mind couldn't bear such attitudes, had been invited. We knew that he would scarcely make an ap-

earance, for he loathed such parties. Suddenly a commotion was heard in the front vestibule, and into the room burst the tореador, clad in full Spanish regalia! In his hand he had the tea tray, which he used as a tambourine, shaking it in the air with a couple of spoons rattling against it, or knocking it against his heels in the maddest fandango ever seen! Imagine what pandemonium broke loose, especially when he went to the piano and started a polka, and we boys began asking the tightly corseted females to dance. They were too flabbergasted to refuse. The professor's wife thereupon thought it best to swoon and was carried out, which gave us complete liberty. It was the grand party!

Of the many celebrities I failed to appreciate in my childhood days, several stand out in my memory. There was of course our Director-General, the venerable Ambroise Thomas. We knew he had composed the operas "Mignon" and "Hamlet," and the fact that a man had composed an opera already entitled him to a certain amount of respect in our childish brains. So we respected him. But he was so old and decrepit that this respect was in reality mere lip service. To us he was merely a rather nice old gentleman, none too clean nor well-groomed, who once in a while would come to the classes to see how things went. He did not say much, and that little sounded more like senile doddering. So we dismissed the great Thomas with "Un grand compositeur, et c'est tout!"

The real romantic figure to us was Jules Massenet. He was verging on old age; for was he not thirty-six or thirty-seven? He was very handsome, with classic features and gray hair worn in a long mop, à la Liszt. His innumerable love affairs, culminating in his "liaison" with the reigning queen of song and beauty, Sybil Sanderson (*la belle Américaine*), had made him the hero *par excellence* of the Conservatoire, both to the male and female students. He also taught harmony and counterpoint for the usual stipend the great French Republic granted its civil servants, aside from a pretty purple or red ribbon you could wear in your lapel!

The veneration of everyone went to the kindly and benevolent old gentleman, whom all called affectionately "Papa Franck." Yes, it was César Franck who was considered by most students the real genius of French music. We would follow him for blocks through the streets as he trudged along, his green umbrella tucked under his arm, a short, squat fig-

ure with hands folded together behind his back, his little gray head, ornamented by white side-whiskers, tilted forward and lost in reverie, like a gentle bird. He was of Belgian extraction, and this was one of the reasons the chauvinistic French government had been slow in recognizing his great genius. So to eke out a living he was compelled to play the organ at the Church of St. Sulpice, and give private lessons in piano and organ at ten francs each!

One morning, on arriving at the Conservatoire, we noticed César Franck scanning the bulletin board, and just to be near him we did the same. My companions were Camille Decreus and Armand Ferte, and we watched his every move with loving interest. Suddenly we saw him put his hand to his head, reel a little, and settle down to the ground like a deflated balloon. Panic-stricken, we ran for an usher, who reverently carried the frail little body to a room and laid him on a couch. A doctor, hurriedly summoned, pronounced him dead from a heart attack. To say we were grief-stricken would be an understatement. Musical Paris went forthwith into mourning. When I think back on the struggle for recognition this modest and self-deprecating little man had during his long career, it is a wonder that he had the courage to write the magnificent works he left behind as a real monument to his memory. It is a parallel to the life of Georges Bizet, who died of a broken heart when his great opera "Carmen" failed with the French public. Imagine such a genius being compelled by poverty to do hack arranging of piano parts for the orchestrations of Camille Saint-Saëns! Yes, it was he who wrote the piano part, arranged from the orchestra score, for the celebrated *Andante et Rondo Capriccioso*, by Saint-Saëns. And the story goes that he received the magnificent sum of twenty-five francs for this work. He had, beside his poverty, another great handicap. There was great rivalry between himself and Charles Gounod, who had just had an enormous success with his "Faust." Gounod was a devout Catholic, and in his case "more royalist than the king." He was known to be bigoted in the extreme. His influence in musical circles was limitless. On the other hand, Bizet was of Jewish origin, and according to all reports of the period, Gounod was none too happily disposed toward what he called "the little Jewish upstart." One need go no further in guessing as to the whys and wherefores of Bizet's end.

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by Gertrude C. Sprague

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Tonic (minor), Dominant (minor), and Sub-dominant (minor). Then, using colored pencils, have the pupil put a dot of red over chords employing the Tonic; blue for those employing the Dominant, and yellow for the Sub-dominant. If the teacher has more advanced pupils, a green dot could be used for the Super-tonic, purple for the Mediant, orange for the Sub-mediante, and black for the Diminished Triad on the Leading note.

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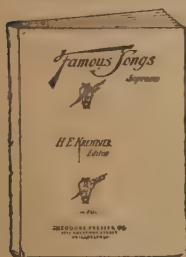
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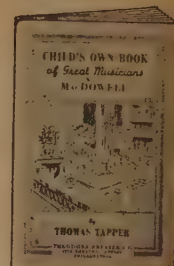
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Useful Musical Games

by Gertrude Treacher

THE pupil's attitude toward music often depends upon the teacher's ability to make the work varied and interesting. The wise teacher will cultivate opportunities of entering into the activities of her pupils outside of the lesson period. The value of the "personal touch" cannot be overestimated, and frequent meetings of groups of students, at the studio or in the teacher's home for an evening of musical games and other forms of entertainment, furnish an opportunity for insight into the character of the pupil.

Any ingenious teacher is able to invent ideas and games which are delightful if played as a pastime. These games cannot take the place of fundamental principles, but rather are an aid in drilling fundamentals and will help to give a clear and correct mental picture of them. Fundamentals should not be "given, in doses"; children seem to have an aversion for too much telling "how and why" in learning to play the piano. Anything which will introduce the spirit of play into the piano lesson will be welcomed.

Teachers recognize the value of good natural rivalry in scale contests, musical games, and many such schemes that are helpful in awakening interest. Something which appeals to the pupil's sense of humor and presents new ideas in terms of things he already understands, will arouse interest, especially if there is some competition involved.

Competitive games can be even more interesting if a small prize is given to the winner. Try to discover the pupils' hobbies and devise some little prize along those lines. Most children have the collecting instinct at certain ages; they collect pictures of favorite movie stars, match books, stamps; they are fond of pets, sports, sail boats, ship and plane models, and so on. Pictures of their favorites can often be found in magazines, and if mounted by the teacher make attractive and inexpensive little prizes. Looking up these pictures and arranging them takes some of a busy teacher's time, to be sure, but it pays in the end by helping to keep the young student interested.

One game children love to play is "Musical Bingo." In place of numbers have musical signs to fill in the lines. The game is played just the same as "Bingo," or "House House," as it is called in some sections of the country. The winner of each game receives a red chip, and the one with the most red chips at the finish of the game receives the prize. Then there is "Musical Quiz." Have fifty cards (more can be added as the pupils' knowledge increases) with a musical sign on each. These are placed face down on the table and the children in turn pick one up. The next child answers immediately; if correct he stays in the game. After each child has had a turn, the cards are shuffled and the children remaining in the game continue. The one who answered correctly in his turn and is last at the table wins a prize.

The older children have fun in selecting the name of a composer and seeing how many words can be spelled by using only the letters in this name. They also like to have one child spell a musician's name, and the next one in turn spell

another name which begins with the last letter of the one just spelled. For the "Hunting and Fishing Game," have cards marked with a letter each representing a key. The pupil draws a card and then gives the signature for the key on the card drawn out. The old game, "I'm thinking of something," can be played as a musical game in this way—"I'm thinking of the fourth tone in the Key of D," and so forth.

Not even a whole evening, nor every meeting, need be spent in musical games. In fact, discussions of the various interests of the students will afford opportunity for the teacher to read or tell the story of some musician's life, or to include a little History of Music.

The same thing done over and over in the same way becomes monotonous, even games. Some evenings could be used in making musical scrap books. If this is not feasible in the teacher's home or in the studio, let the pupils make the books at home, bring them to the meeting, and spend part of the time looking at each other's books. Their scrap books may contain programs, clippings, or pictures relating to any phase of interest that is associated with music. Scrap books, or anything which gives the student a feeling of creating something, are always an inspiration.

As musical knowledge develops and interest in these group meetings grows, there is an opportunity for the teacher to introduce the study of Appreciation of Music by correlation of music and every day activities. For this, the teacher must be prepared to play some numbers, and also to have some of the more advanced students play. Records may also be used. While most schools have some of this work in their curriculum, there is never enough time in the crowded school day for learning to enjoy listening. There are several splendid texts on Music Integration written for the public school teacher which are also very valuable for the private teacher.

Have as a project some subject of general interest; for example, transportation; for all children like to travel and to take trips. Select music which can be correlated with the various modes of travel; such as planes, trains, auto, horseback riding, sleighing, and so on. There are many simple but attractive arrangements of music which may be used. These numbers are to be prepared at the usual lesson period and home practice, and then when the project is complete, have an evening at the studio, with the parents and friends invited as guests. Let this evening be the goal toward which they work, and it will be a compelling incentive to the pupils.

Group meetings of one type or another are a much needed factor in private teaching. They afford the needed inspiration of working with others on some project pertaining to music, and games and contests satisfy the competitive spirit in youth. For the average young music student, every lesson needs the drive of some specific incentive.

Private teaching or the individual lesson has many advantages over group instruction, but the occasional group meeting does furnish a needed stimulation, and the pupils are receiving the merits of both types of instruction.

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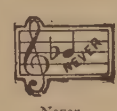
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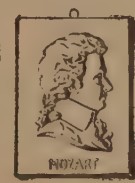
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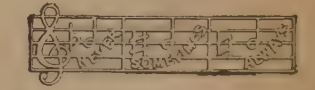
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The World of Music

(Continued from Page 721)

15; and all details may be secured from Emanuel Vardi, 524 West 46 Street, New York City.

THE NATIONAL COMPOSITION CONTEST of the National Federation of Music Clubs has extended the closing date of the contest from September 1, 1948, to January 1, 1949. The contest is for a work for orchestra, mixed chorus, and soloist, in religious or patriotic vein. All details may be secured from the chairman of the contest, Dr. Fabien Sevitzky, Murat Theatre, Indianapolis, Indiana.

THE CHURCH OF THE ASCENSION, New York City, offers an award of one hundred dollars for an original choral work for mixed voices, to be sung for the first time at its Ascension Day Festival Service May 10th, 1949, under Vernon deTar, organist and choirmaster. The text to be used is that of Psalm 24, "The earth is the Lord's," in the version found in the Episcopal Book for Common Prayer. The closing date is March 25th, and all details may be secured from the Secretary, Church of the Ascension, 12 West Eleventh Street, New York City.

MONMOUTH COLLEGE, Monmouth, Illinois, announces an award of one hundred dollars for the best setting of a prescribed metrical version of Psalm 90 for congregational singing. The competition is open to all composers and the deadline for submitting manuscripts is February 28, 1949. All details may be secured from Mr. Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

THE NATIONAL FEDERATION of Music Clubs announces the seventeenth Biennial Young Artists Auditions, the finals of which will take place at the Twenty-fifth Biennial Convention in Dallas, Texas, March 27 to April 3, 1949. One thousand dollar prizes are offered in four classifications: piano, violin, voice, and organ. Preliminary auditions will be held in the various states and districts during the early spring of 1949. Entrance blanks and all details may be secured by writing to Miss Doris Adams Hunn, National Chairman, 701-18th Street, Des Moines, Iowa.

Music Means "Joy" In Chinese

(Continued from Page 745)

and thus was formed the Chinese chromatic scale of twelve sounds.

These sounds correspond to the changes of the moon, including such symbolic phases as the stirring of insect life, intense cold or torrid heat, the clear light of summer, the coming of frost, the forming of ears of corn and the bearding of wheat, the forming of ice and the falling of snow. When one realizes this, the "weird" sounds may take on a little more meaning to our western ears.

The musical scale is composed upon the principle of "how many tones high," on the same basis as our key. Time is either two-four or four-four, and as in all

Oriental civilizations, Chinese music was greatly influenced by the science of numbers in its metaphysics.

It is important to remember that there is no fixed pitch such as we have; therefore, the five tonalities of Chinese music can start from any degree of the chromatic scale, and the relation of the sounds between them will remain the same.

Harmonizing Nature

According to Chinese philosophy, man conforms to the principle of heaven. Heaven follows a law and this law harmonizes nature. Before the beginning was infinity. Infinity produced the great whole. Then followed the great duality of nature, male and female principles. The sun is the synthesis of the masculine, and the moon of the feminine; from the marriage of these two, our planet, earth, was born. The earth produces soil; soil combined with the sun produces fire; the soil, with the moon, water; and the union of fire and earth produces wood; while the subterranean fire and soil result in gold. Many extensions of these combinations are found in Chinese music, which perhaps explains why our ears fail to discern much meaning in it.

Eight sonorous natural bodies produce the basis of Chinese musical instruments. Metal, stone, silk, bamboo, calabash, clay, animals' skins and wood are all utilized in the gracefully shaped instruments, so different from our own. The sound of metal was produced by bells, that of animals' skins from drums, that of stone by a T-square of jade or other mineral, that of bamboo by the flute, that of the calabash by the sheng or mouth-organ, and that of wood by the block struck with wooden mallets.

Chinese history records a wonderful concert held in very ancient times, when more than ten thousand musicians in a festival orchestra, divided into nine groups, played simultaneously upon more than three hundred various types of instruments. More than one hundred harps, fifty flutes, several sets of stone instruments, two hundred guitars, and two hundred mouth organs were among the instruments played. Legend states that listening birds, charmed with the music, sang, and animals danced in time with the melodious sounds.

This account resembles that of the Egyptian orchestra of six hundred celebrating the feast of Bacchus under Ptolemy Philadelphus, which is found in ancient annals.

Not all the appeal of the music played by these Chinese musicians is of ancient interest. That their goodwill is modern and genuine is evidenced by the fact that Mr. Hahn Chen-han, *er-hu* or two-stringed fiddle player, was a major in the Chinese Guerrilla Army near Shanghai, and rescued no fewer than seven American airmen who were shot down by the Japanese, risking his own life to guide them to safety.

The actor members of the troupe were just as accomplished as the musicians, with their gorgeous costumes, elaborate headdresses and wonderful pantomime. Several of them were famous in China, and brought all the traditional grace and poise of their art to our stage. In their colorful costumes and in their stylized acting they created an unforgettable picture.

So, the next time you hear Chinese music floating from some shop in Chinatown, or broadcast over the radio, do not close your ears and your heart. Instead, remember that the willowy beauty of

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Brahms and His Famous "Lullaby"

(Continued from Page 742)

you made a new edition in the minor key or naughty or ailing children? That would be still another way of increasing the number of editions."

Yes, how would it be! And how would it be if Brahms had heard the song jazzed and crooned? Would he have realized it was so good, so harm-proof, that neither jazzers nor crooners could hurt it? Or, in his humility, would he have doubted its lasting worth? It towers above us, strong with the strength of simplicity, beautiful with the quality of genius.

Other well-known lullabies there have been, Brahms himself having written several. But as he reached the heights of secular beauty in his *Wiegenlied*, Franz Schubert reached similar heights of sacred serenity in his *Heilige Nacht* (*Silent Night*). One very old lullaby, second only to *Silent Night* in peaceful calm, is *Sleep, Baby, Sleep*, with its dozen or more translations from the German. A more ancient one, called the *Virgin's Cradle Song*, carries words from the third century, *Dormi, li, dormi*. An early English Lullaby, also religious in mood, has changed only in the form of its words: "Lullay, lullay, little child, gwy wepy Thou so sore. Thou be bothin God and man, gwat woldyst Thou be more. So blyssid be the tyme."

Mozart and Schumann wrote Cradle Songs, Schumann's Opus 124 containing both a *Slumber Song* and a *Cradle Song*, familiar to most young pianists. Although Chopin called one of his pianistic charms a *Berceuse*, it would seem that technical sophistication is not a requisite for a real Lullaby.

In the operatic repertoire the most alluring lullaby is found in "Hansel and Gretel" where the children, lost in the woods, are lulled to sleep by the Sandman, or Sleep Fairy. (The Danes call him "O'le Eye Shutter.") Brahms himself wrote a setting of the sandman folk song, *Sandmännchen*. The once popular *Berceuse* from "Jocelyn," by Godard kept the name of that opera alive for some time, but it seems at last to have put itself to sleep. There is a lullaby in the opera "Louise," by Charpentier, and Stravinsky has given us, in his "Fire Bird Suite," the *Berceuse*, or *Lullaby of the Fire Bird*, dark in color, nostalgic in feeling, with fantasy for its story. Gershwin, in a very different manner, included a lullaby in his opera, "Porgy and Bess."

Lullabies there will always be, for the ageless cradle-rocking instinct needs musical accompaniment and merely changes its type through the ages. *Rock-a-bye Baby* and *Bye Baby Bunting* have gently lulled many cradle-sleepers to the land of dreams, just as effectively, if not more so, than the more elaborate stage lullabies; but among the lullaby writers, Brahms, in giving the world its greatest cradle song, unwittingly remains the master.

Letter from an ETUDE

Friend

A Pioneer Teacher

TO THE ETUDE:

Here is this old lady who has to get things off her chest, every now and then, wanting to add to Mrs. Guhl's article in the January ETUDE, 1947, entitled "It's Fun to Teach Music in a Small Town." It was very good, and after reading it I began to think perhaps "teaching and making music in a country community" might make readers see that if any are situated as I was, over forty years ago, in a new country with neighbors three or four miles away (or more), they can bring to such communities much that will give pleasure to all, young and old.

Forty years ago we didn't have many pleasures, we did not have telephones, radio, cars, R.E.A. service—not even a school. Wasn't long till we did have a schoolhouse which also was used Sundays for church services.

We had an organ at that time in the schoolhouse; I think my piano was the only one for several years. Our teachers were seldom musicians, so in order that we had music for entertainments that they wanted to give, I was called on to help all who wanted me.

I look back sometimes and wonder how I did it. I had my family—my farm work. Then if I were due for a practice at the schoolhouse, for a program, I had to walk a mile there and a mile back again. It wasn't always easy to do. (Couldn't do it now.)

I'm pretty old-fashioned in some ways. I have a theory that if one has a talent and there is need for its use in the home or community, it's your duty to use it, and I still adhere to that idea.

I am not sorry for one minute for the hours I put in helping our teachers and the young people. It comes back to me in words of praise, every now and then.

By this time there were young folks wanting piano lessons and I would like to tell you of a little incident that happened the other morning.

I opened my door to admit a caller—a young mother who was one of my piano pupils some twenty years ago. She was after some music. She was helping to put on a program in her country community. I was so surprised, for I supposed she had dropped it long ago. I should say not! I handed her the song she wanted, she sat down and not only played it well but hummed an alto part.

I said to her, "Why, that was well done. I supposed you had dropped your playing long ago!" "No, indeed," she said, "I can play much better than my brother and sister. They can't read very well or keep good time. Do you remember how you used to tell me how important it was to keep perfect time and be a good reader? I owe it to you." Well, I was very pleased, as you would know. We work and tell them, time after time, and wonder if they understand. Most of them do, I think, but some are taking lessons against their will, and so don't progress very far. One of this same group of children, who has her own family now, said to me not long ago, "I don't know why my mother didn't make me keep on with piano lessons." Poor mother—she tried it for two summers and when she wanted her to come the third summer, nothing doing; she just didn't do it.

In this community of ours I had many calls for my music, not only teaching, but for many occasions—parties, weddings, funerals, and our Sunday services. It wasn't so long, though, until some of my pupils were ready to help out. Our audiences were chiefly "home folks" and were not too critical of what their children were doing on programs.

Sickness in the family forced us to leave the farm and move into town, so it was up to the young folks to "carry on" out there. I am glad that I was able to help along the work in music there and I am sure, now, that my work wasn't in vain. During the time I was out there the older young people wanted me to form a chorus and later a small orchestra, which we did. That was fun. I think I was as proud of them as any of the big name orchestra leaders are of theirs, the first time we all played our first march through without a failure. There are still communities to help and I would urge any who find themselves in such places, "Don't sit back and say, 'Oh, I am so out of practice, I just couldn't think of doing it!'" Nonsense. Get in and "pitch" and you will be doing something for them and a whole lot for yourself. It's work but it's fun, and it is worth while.

—MRS. T. J. W.,
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Why Guinea Pigs Have No Tails

(A Christmas Story)

by E. A. G.

ONCE upon a time, so long ago, the animals on earth were very tame and they were lovely to behold. The foxes were like spun gold; the bunnies, fuzzy white; the squirrels seemed made of velvet fluff; the guinea-pigs had lovely, furry tails.

And one fine day the bluebells rang beneath the linden tree. The foxes, 'way out in the grass land, heard them ringing and said, "Oh, listen to the bluebells ring beneath the linden tree. What do you think is going on? Let's scamper down and see!"

The squirrels up in the tree boughs heard them ring and said, "The bluebells, 'neath the linden tree, are ringing loud and clear. What can it be? Let's scurry down and see!"

The bunnies, 'way down in the ground holes heard them ring and said, "Oh, listen to the bluebells ringing. Something's going on. Let's hop along and see!"

The guinea-pigs, in hollow tree trunks, heard them ring and said, "The bluebells at the linden tree are ringing. Something must be going on. Do let us go and see!"

And soon they all had reached the linden tree. What do you think they saw? A lovely fairy, ringing bells—bluebells, Canterbury bells, white harebells, coral bells—all the bells. And then she stopped, and lightly stepped upon a tortoise shell, so that the little friends could see and hear her, for 'twas a wondrous tale she had to tell.

"I'm glad you're here in answer to the bells!" she cried. "I've come from far away to bring you tidings glad. Far off in Bethlehem there is an Infant Child from Heaven, high above. (She paused to sip a dew drop from a morning glory bloom.) "I heard the Angels singing *Gloria in Excelsis. Gloria in Excelsis*, far away in Bethlehem."

"Not really!" said the foxes.

"Not really!" said the bunnies.

"Yes, truly," said the fairy. "And yonder it is cold. There's nothing there to keep the Infant warm."

"A pity!" said the squirrels.

"A pity!" said the guinea pigs.

"Yes, truly," said the fairy. "And now I ask from each of you an alms, a tiny bit of fur, oh, just a tiny bit from each, and leave it 'neath the hawthorn tree. Tomorrow morn at sunrise time I'll come and find it there and make a fluffy robe to keep the Infant warm."

Then all went home and pondered well what they had heard. The foxes in the grass land said, "'Tis true, our fur is soft and warm but winter time will soon be here. Let others give the fur." And then they went to sleep.

The bunnies in the ground holes said, "Our fur is nice and warm but we have nests to line. Let others give the fur." And then they went to sleep.

The squirrels in the tree boughs said, "As soft as swan's down is our fur, but we're so small it would not count. Let others give the fur." And they, too, went to sleep.

The guinea pigs in the tree trunks said, "Our tails are soft and fluffy. We could not give our only mark of beauty. Let others give the fur."

The guinea pigs, they could not sleep. And all night long they thought of fur and of the Infant Child from Heaven. When midnight came they talked among themselves and said, "We really do not need our pretty, fluffy tails and all the others will give fur, so we must give some, too." And out they sneaked from cozy nooks. When they reached the hawthorn tree they offered up their pride and joy

and gave away their only mark of beauty—lovely, fluffy tails.

Then dawn began to light the earth; 'twas nearly sunrise time. The foxes, they were much ashamed and in the grass land hid; the bunnies, they were much ashamed, and in the ground holes hid; the squirrels, they were much ashamed and in the tree boughs hid. The guinea pigs were not ashamed, for they were quite content. They had no cause to hide, and went to gather milkweed down to make their nest-holes warmer.

And then at sunrise time the fairy flitted to the hawthorn tree to gather

up the fur and make the cozy blanket for the Infant Child. "There's not much fur," she sadly said; "'tis only tails of guinea pigs, but it is nice and soft and it will warm the Babe in Bethlehem. And now I must not linger for I hear the angels singing *Gloria. Gloria in excelsis. Peace on Earth. Good will toward men. Gloria in excelsis. Gloria.*"

Close your eyes and listen well.

Can you hear the angels sing,

As they sang that first Nowell?

Can you hear the Heavens ring?

Gloria in excelsis.

Gloria in excelsis.

Merry Christmas

People in different countries have their own ways of saying "Merry Christmas," according to their own languages, but they all mean just the same thing. They are telling each other to be merry and glad and happy because it is Christmas; because of what happened nearly two thousand years ago in the little town of Bethlehem.

In France the people say *Joyeux Noël*; in Italy, *Bono Natale*; in Germany it is *Froehliche Weihnachten*. In Holland it is

a little more complicated, for they say *Hartelijke Kerstgroeten*. The greeting of Finland and Denmark are rather hard to spell, too, as Finland's is *Hauskaa Joulua* and Denmark's is *Glaedelic Jul*. The Brazilians say *Feliz Natale*; in Sweden it is *God Jul*; and in Spain, *Felice Pascuas*.

These greetings are not as easy for us to say as "Merry Christmas," but no one will mind at all if you do not pronounce them correctly.

Quiz No. 39

(Keep score. One hundred is perfect.)

1. In the Christmas carol, *The First Nowell*, what does Nowell (or Noël) mean? (five points)
2. Bach wrote a composition for Christmas. What is it called? (ten points)
3. What carol comes from Wales? (five points)
4. Who wrote the carol melody given in this quiz? (Next page) (fifteen points)
5. In what city in America was the carol, *Oh, Little Town of Bethlehem* written? (fifteen points)
6. A celebrated carol comes from Poland. What is it called? (fifteen points)
7. The melody of what carol was written by Handel? (five points)
8. From which of his oratorios is it taken? (five points)
9. Which well known carol was written by Franz Gruber? (five points)
10. Who were Melchior, Caspar, and Balthazar? (twenty points)

(Answers and melody on next page)

Christmas Tree Puzzle



Each ball on the tree represents a letter. The central letters, reading down, will give something associated with Christmas.

1. A letter found on the keyboard; 2. Found on the staff; 3. A term relating to tempo; 4. A string instrument; 5. A short composition.

Wood for Violins

by Roberta Moore

It seems strange that a few pieces of wood, cut in certain shapes and glued together, strung with a few pieces of catgut and bowed with a wisp of hair from a horse's tail could produce such beautiful tone. Yet, such, more or less, is a violin!

Of course the violin must be fashioned from fine materials by a master hand and in the end, it must be played upon by someone who knows how, or it will continue to sound like pieces of wood glued together.

The woods used in making violins are selected with great care. Usually the varieties include sycamore or maple for the back, neck, bridge, and ribs; pine for the front and the sound post; ebony for the finger board and the little pegs that hold the strings to their proper pitch. Sometimes boxwood and rosewood are used for these, and long ago, pear wood was employed. There are very few parts to a violin, but for this reason each part is very, very important.

Hearing and Listening

When you attend a concert or a recital, or when you are getting good music on the radio, do you listen to the music, or do you merely hear it?

Hearing is automatic. We cannot avoid hearing things (unless they are too far away to be heard), because we cannot close our ears as we can close our eyes; we hear everything that makes a sound, if it is near enough. It is so automatic that we can hear things without paying any attention to them, or without realizing what we are hearing.

But listening is not automatic. When we listen to anything we pay attention to it; we concentrate on what we are hearing; we really use our brains as well as our ears when we listen—we use only our ears when we hear.

The next time you attend a concert or turn your radio dial to good music, check up on this and make sure you are listening to the music and not merely hearing it.



MERRY CHRISTMAS
to all Junior Etude readers.

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any one copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 15th of January. Results will appear in a later issue. No essay this month. Puzzle for this month is found on previous page.

Due to strike in type-setters union the October issue was late. Contest results will appear in a forthcoming issue.

Hidden Composers Game

by Cameron N. Allen

THE name of a famous composer is hidden in each of the following sentences. Parts of the names go from one word to the next, but no letters may be skipped. The first player to find all the names is the winner.

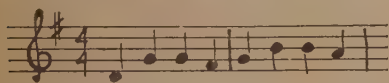
1. The sting of a bee, tho' venomous, is not fatal.
2. Each time John patted his little dog on the head its tail would wag nervously.
3. Before the recital Mary's chum, Ann, was very excited.

4. To travel alone is not nearly as enjoyable as with a companion.
5. Reaching the stream, the caravan tried to cross initially by wading, but at last they had to build rafts.
6. During the race, one of the cars was turned over, directly in front of the grandstand.
7. Mary appeared rather late but looking very chic, hoping her appearance would compensate for her tardiness.
8. Sarah and Elsie won first and second places in the contest.

(Answers on this page)

QUIZ Answers and Melody

1. Christmas; 2. The Christmas Oratorio; 3. Deck the Halls with Boughs of Holly; 4. Carol



written by Mendelssohn; 5. In Philadelphia, Pennsylvania; 6. Good King Wenceslaus; 7. Joy to the World; 8. The Messiah; 9. Silent Night; 10. The three Biblical wise kings mentioned in the carol, We Three Kings of Orient Are.

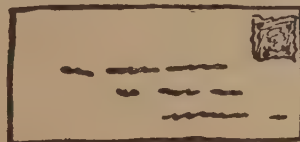
Answers to Hidden Composers

1. Bee-tho-ven; 2. Wag-ner; 3. S-chum-ann; 4. Ravel; 5. Ross-ini; 6. Ver-di; 7. C-hopin; 8. H-and-el.



Carolyn Nevins (Age 12), Lincoln, Nebraska, with her sisters at the sculptured Black Hills, South Dakota.

(Borglum carved these gigantic figures in the rocks, representing Washington, Jefferson, Lincoln, and Theodore Roosevelt.)



Replies to letters on this page will be forwarded to the writers when sent in care of the JUNIOR ETUDE. (Remember it takes five cents for mail outside the United States, except Canada, Cuba, Hawaii and Porto Rico.)

DEAR JUNIOR ETUDE:

I take piano lessons and also play the flute in our school orchestra class. I would like to hear from others who are interested in music.

Janet Carroll (Age 9),
California

I play almost anything I want to, or anyone wants me to, except boogie-woogie, and I also sing in our school glee club. I do not have to be told to practice; I have to be made to leave the piano.

Laverne Hill (Age 14),
Arkansas

I have given two piano recitals recently. I would like to hear from music lovers interested in the masterpieces of music.

Edith Ramoss Lateulade (Age 18),
Cuba

DEAR JUNIOR ETUDE:

My cat, "Skeeters" likes music. When I play my harmonica he'll come and rub against my legs, jump on my lap, and rub against the harmonica. When I play the piano he jumps up on the keyboard and lays down, but when I play the clarinet he runs under the bed!

From your friend,
Judith Ann Pease (Age 12),
Wisconsin.

Letters, which space does not permit printing, have also been received from Ruth Mariner, Cynthia Page, Janice Johnson, Arion Henry Menafee, Edgar A. Zeiglar, Patricia Fox, Virginia Enriquez, Priscilla Colpitts, Sherrill Langford, Tommie Jo May, Jack Beahrs, Mary Lou Rust, Lois Tyndall, Betty Jean Petras, Peggy Lee Harbourn, Richard Davenport, Diana Lilley, Maralee Hostetler.

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Address Registrar, 3173 Wilshire Blvd., Los Angeles 5, Calif.

THE COVER of ETUDE for December is one of the cheeriest and brightest we have ever been able to secure. The brilliant scarlet cottas of the choir boys, their eager, enthusiastic faces, and the splendid inspiration of the subject fairly shout Christmas.

The artist, Maurice L. Bower, is well known for his striking covers on outstanding national magazines.

FIFTEEN RECREATIVE ETUDES FOR PIANO, by William Scher—ETUDE readers familiar with the many piano compositions by Mr. Scher which have appeared within its music section will be interested in this new book of supplementary piano studies soon to be published by the OLIVER DITSON COMPANY. The studies are short; each is devoted to a special phase of technic; and the book ranges between grades two and three in difficulty. Attention is given to alternating right and left hand scale passages, rhythmic studies, legato and cantabile playing, staccato, broken chords, left hand development, chord and pedal work, chromatic scale passages, and interlacing triads. Each etude is given a descriptive title which adds to its appeal. The composer, a very successful piano teacher of Brooklyn, New York, is well known for his many compositions for the piano which are distinguished by their practicality and educational value.

A single copy of the book may be reserved by placing an order now at the special Advance of Publication Cash Price, 35 cents, postage prepaid.

TEN CHORAL PRELUDES AND A FANTASY, For Organ, by H. Alexander Matthews—This second volume of choral preludes, following the plan of the same distinguished composer's TWELVE CHORAL PRELUDES, contains simple preludes, offertories, and postludes based upon well-known hymn tunes. Not intricate in design and never above average difficulty, they should appeal particularly to the young organist.

The collection contains hymns for the important seasons of the church year and should please even those who go to church "not for the doctrine but for the music there." The Christmas season is represented by *Angels from the Realms of Glory*. When *I Survey the Wondrous Cross* befits Good Friday or Lent. *Forty Days and Forty Nights* is appropriate for the Lenten season. Easter claims *Jesus Christ is Risen Today*. *Saviour, Breathe an Evening Blessing* will enhance an evening service. For general use are included *The King of Love My Shepherd is*; *The Son of God Goes Forth to War*; *Fairest Lord Jesus*; *Come, Thou Almighty King*; and *Oft in Danger, Oft in Woe*. When *Morning Gilds the Skies* is in a more extended form and is, in fact, a fantasy on the hymn tune. General directions are given for Hammond and regular organ registration, but the choice of the solo stop is left to the discretion of the organist.

The OLIVER DITSON COMPANY is glad to introduce this second soon-to-be-published volume of choral preludes by Dr. Matthews, whose scholarly musicianship and years of experience have so well fitted him for this work. Every alert teacher as well as every ambitious young organist will recognize the worth of these choral preludes and will want to add this new collection to his personal library. Order a single copy now at the special Advance of Publication Cash Price of 60 cents, postpaid.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

December, 1948

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

All Through the Year—Twelve Characteristic Pieces for Piano	Ketterer .30
The Chapel Choir Book—For Three-Part Mixed Voices (S.A.B.), with Organ Accompaniment	Peery .40
The Child Schubert—Childhood Days of Famous Composers..	Coit and Bampton .25
Chopin Preludes—With Study Notes..	Maier .75
Echoes from Old Vienna—For Piano Solo ..	40
The Eternal Morning—An Easter Cantata for Mixed Voices.....	Stairs .40
Fifteen Recreative Etudes for Piano..	Scher .35
First Choral Book—A Collection of Secular Choruses for Two-part Treble Voices30
How to Memorize Music.....	Cooke .80
An Introduction to Score Reading..	Schluer .80
Ivor Peterson's Piano Accordion Book....	.65
Keyboard Approach to Harmony.....	Lowry .75
Little Pieces from the Classic Masters—For Piano Solo	Beer .30
Little Players Growing Up—A Piano Book	Kerr .35
Noah and the Ark—A Story with Music for Piano	Richter .35
The Ornament Family—For Piano..	Robyn .40
Second Piano Part to Streabog's Twelve Easy and Melodious Studies, Op. 64	Gauntlett .40
Six Organ Transcriptions from Bach..	Kraft .30
Songs of Worship—A Collection of Songs for the Church Soloist, For High and Low Voices	each .40
Stanford King's Party Piano Book.....	.60
Sousa's Famous Marches—Adapted for School Bands—	Individual Scores .25
.....	Conductor's Score .75
Technic Tactics—Twenty-one Short Studies for Piano	Stevens .25
Ten Choral Preludes and a Fantasy—For Organ	Matthews .60
You Can Play the Piano, Part III—A Book for the Older Beginner.....	Richter .35

FIRST CHORAL BOOK, A Collection of Secular Choruses for Two-part Treble Voices—This collection of choruses draws largely on original compositions by such contemporary composers as Franz C. Bornschein, Amy Worth, Paul Bliss, Pearl Lindsey, Glen Barton, H. P. Hopkins, and William Baines. A few arrangements, such as *The Hazel Tree* by Schumann and *Song of Thanksgiving* by Mendelssohn, complete the contents. A comfortable range in both parts precludes strain on young voices.

Orders for single copies only may now be placed at the Advance of Publication Cash Price of 30 cents, postage prepaid.

SIX ORGAN TRANSCRIPTIONS FROM BACH, by Edwin Arthur Kraft—The OLIVER DITSON COMPANY is happy to announce a new book of organ transcriptions by the eminent organist of Trinity Cathedral, Cleveland, Ohio. Mr. Kraft has chosen for his contents six far from hackneyed numbers: *Andante*, from "Italian Concerto"; *Jesu, Jesu, Thou Art Mine*; *O Saviour Sweet, O Saviour Kind*; *Sarabande*, from the "Second English Suite"; *Sarabande*, from the "Third English Suite"; and *Subdue Us by Thy Goodness*. This exceedingly interesting collection with its special attention to pedaling and registration for Hammond and regular organ attests anew to the careful editing which we have come to expect from Mr. Kraft.

At a time when interest in Bach's music is surging, this forthcoming authoritative edition is a distinct contribution to the literature of music for the "King of Instruments." From these transcriptions every organist will derive in benefit and satisfaction many times the purchase price of the collection, as purchasers of an earlier similar book, **SIX ORGAN TRANSCRIPTIONS FROM MOZART**, by the same arranger have discovered for themselves. To assure the arrival of a first-off-the-press copy, order a reference volume now at the special Advance of Publication Cash Price of 30 cents, postpaid.

CHOPIN PRELUDES, With Study Notes by Guy Maier—Although Chopin's incomparable preludes have afforded untold joy to pianists, their performance has all too frequently been inadequate. Having had their musical appetites whetted by Dr. Maier's ETUDES FOR EVERY PIANIST, progressive teachers, who are familiar with the "Technic-of-the-Month" pages currently appearing in ETUDE, will want this permanent form of Dr. Maier's "lessons." Technical applications cover a wide range with much emphasis on study patterns and practice helps leading to interpretive mastery.

Dr. Maier believes with Brugère that there are certain things in which mediocrity is not to be endured, and one of these is music. The author's characteristic style of writing, descriptively fresh in its imagery, goes hand in hand with his exceptional gifts as a master teacher; and the combination has enabled him to provide clever, understanding, inspiring annotations and analyses for this unique edition of Chopin's preludes, all wonderfully remunerative to the player who is willing to give the time and effort needed to bring out their potentialities.

No progressive teacher can afford to be without this obviously indispensable collection scheduled for publication by the OLIVER DITSON COMPANY. Prior to its appearance on the market a single copy may be ordered at the special Advance of Publication Cash Price of 75 cents, postpaid.

THE ORNAMENT FAMILY, For Piano, A Preparation for Playing the Bach Ornaments, by Louise Robyn—The announcement of a new book by Louise Robyn is always an event in the field of music publishing and will be welcomed with enthusiasm by the thousands of piano teachers who have used the successful books of this very successful teacher of piano at the American Conservatory, Chicago, and eminent authority on child training. Miss Robyn's works, published by the OLIVER DITSON COMPANY, include such well-known books as **HIGHWAYS IN ETUDE LAND**; **KEYBOARD TOWN**; **TECHNIC TALES**; **BOOKS I, II and III**; **BYWAYS IN ETUDE LAND**; **ROBYN-GURLITT**; and **ROBYN-HANON**.

In the preface of this work, the author points out that there is perhaps no branch of musical study so difficult to adapt to the piano technic of the child as that of the ornaments, so prevalent in the music of the classical period. In this collection only the basic ornaments, which are necessary to the young student, are introduced with their first simple rules of musical interpretation. These include grace notes, the mordent, appoggiatura, turn, inverted turn, acclacatura, trill, etc. Nineteen musical exercises illustrate the different embellishments introduced, and the author provides extensive explanatory notes and specific suggestions for the teacher. An original feature of the book is the "story element" which links the development of notation with the fundamental rules governing the ornament family. A questionnaire for teacher and student completes the work.

THE ORNAMENT FAMILY prepares the student to play with adequate fluency and understanding all of the ornaments to be met with in the *Two- and Three-Part Inventions* and *The Well-Tempered Clavichord* of Bach, as well as the piano sonatas of Haydn, Mozart, and Beethoven.

Every progressive piano teacher will want to take advantage of the low Advance of Publication Cash Price of 40 cents per copy, postpaid, to get acquainted with this valuable new work.

THE ETERNAL MORNING, An Easter Cantata for Mixed Voices, by Louise E. Stairs, Words by Elsie Duncan Yale—An unusually successful composer has contributed this new Easter cantata. Here again Mrs. Stairs is represented by a melodic work, easy to sing, and well balanced in its choral writing. It is for mixed chorus, but among its pages also will be found solos for soprano, alto, tenor, and baritone; duets for soprano-alto and alto-tenor; a trio for treble voices, a two-part chorus for women's voices, and a quartet for male voices. About forty-five minutes will be required for rendition.

Prior to publication, single copies of THE ETERNAL MORNING may be ordered at the special Advance of Publication Cash Price, 40 cents, postpaid.

SECOND PIANO PART TO STREABOG'S TWELVE EASY AND MELODIOUS STUDIES, Op. 64, by Basil D. Gauntlett—These second piano parts contribute much to the effectiveness of the original Streabog pieces. From the standpoint of melodic and harmonic treatment, they are interesting creations in the same grade level as the original pieces. Thus they may be used interchangeably.

The Advance of Publication Cash Price of 40 cents, postpaid, is for the Second Piano Part only, but a copy of the original Op. 64 will be required for a complete performance.

INTRODUCTION TO SCORE READING, Carl G. Schlueter—The OLIVER DITSON COMPANY is proud to announce the forthcoming publication of this important book on score reading, one of the first books of its kind ever to be offered to the music teaching profession. Under the distinguished authorship of Carl G. Schlueter, Professor of Orchestration and conducting at Baldwin-Wallace College, Berea, Ohio, the work presents a well thought out exposition of the problems involved in the reading of scores. Even well-trained professional musicians, it seems to be in the ability to play directly from an orchestral score an element of wizardry which places such an accomplishment entirely beyond their capacity. Difficult or not, this is a technique which is almost indispensable to the embryo conductor and is of great value in the training of other music students, especially organists and pianists.

The author recognizes that score reading must be developed slowly, and the book is constructed, part by part, to assure a gradual progression. Part I is devoted to vocal scores, a relatively simple process. Parts II, III, and IV introduce the alto, tenor, and soprano clefs. With Part V the student is led into various combinations of the C clef. Parts VI to IX are concerned with the transposing instruments; Part X, miscellaneous orchestral combinations; and finally, Part XI, playing a full orchestral score at the piano.

The book contains a great many musical examples—a veritable treasure of masterly scoring from the pages of the great composers. There are excerpts from string quartets, sonatas, suites, overtures,atorios, concertos, and symphonies, all culled from the writings of Mendelssohn, Humann, Handel, Bach, Beethoven, Wagner, Haydn, Palestrina, Mozart, Schuber, and Brahms.

Teachers responsible for the curricula of conservatories and colleges, as well as organists, organists, and ambitious students will do well to secure a first-from-the-press copy of this important new book at the low Advance of Publication Cash Price of 80 cents, postpaid.

HOW TO MEMORIZE MUSIC, by James Francis Cooke—We heartily recommend this important contribution to the literature on music study.

A special feature of *HOW TO MEMORIZE MUSIC* is the inclusion of opinions and practical suggestions from such distinguished musicians as Harold Bauer, Rudolph Ganz, Percy Grainger, Josef Hofmann, Ernest Hutcheson, Isidor Philipp, and Moritz Rosenthal. Among the chapter headings are: *I Simply Cannot Memorize!; Playing by Heart; Practical Steps in Memorizing; A Symposium on Memorizing*, and *Remember to Forget*.

Orders for single copies of this book are being received now at the special Advance of Publication Cash Price, 80 cents, postpaid.

THE CHILD SCHUBERT, Childhood Days of Famous Composers, by Lottie Ellsworth Coit and Ruth Bampton—The eighth book in this popular series, *THE CHILD SCHUBERT* interweaves the highlights of the composer's life with four of his melodies in easy piano solo arrangements and one piano duet. A list of recordings and directions for constructing a miniature stage help to arouse in young students an appreciation of the best in music.

The Advance of Publication Cash Price for a single copy is 25 cents, postpaid.

LITTLE PLAYERS GROWING UP, A Piano Book, by Robert Nolan Kerr—Piano teachers, especially those who have used *LITTLE PLAYERS* and *TUNES FOR LITTLE PLAYERS*, will be glad to know of a new Robert Nolan Kerr book expressly designed to follow the latter, but entirely usable with any system or plan of instruction.

Beginning with a brief review of the fundamentals learned in *TUNES FOR LITTLE PLAYERS*, the new book contains melodious little pieces, many with gay verses, stressing *legato*, *staccato*, *phrasing*, *rhythm*, *scales*, *chords*, *time signatures*, *accidentals* and *ties*. Explanatory material and practice drills precede many of the numbers, and much emphasis is laid upon the mastery of musical terms and expressive playing. Notes to the teacher and an explanation of how to practice are valuable to both teacher and pupil. The book, attractively illustrated, is to be in oblong format with a bright, colorful cover.

Reserve a copy now at the special Advance of Publication Cash Price of 35 cents, postpaid.

SOUSA'S FAMOUS MARCHES, Adapted for School Bands—For collectors of "firsts," here is a really notable collection of twelve of the finest Sousa marches in expert arrangements for the average school band. The contents will include *The Stars and Stripes Forever*; *Semper Fideles*; *Liberty Bell*; *Washington Post*; *Manhattan Beach*, and others. Parts will be included for D-flat Piccolo; C Piccolo; 1st Flute; 2nd C Flute; 1st and 2nd Oboes; 1st and 2nd Bassoons; E-flat Clarinet; Solo or 1st B-flat Clarinet; 2nd B-flat Clarinet; 3rd B-flat Clarinet; E-flat Alto Clarinet; B-flat Bass Clarinet; B-flat Soprano Saxophone; 1st E-flat Alto Saxophone; 2nd E-flat Saxophone; B-flat Tenor Saxophone; E-flat Baritone Saxophone; B-flat Bass Saxophone (treble clef); Solo B-flat Cornet; 1st B-flat Cornet; 2nd B-flat Cornet; 3rd B-flat Cornet; 1st and 2nd Horns in F; 3rd and 4th Horns in F; 1st and 2nd E-flat Altos; 3rd and 4th E-flat Altos; 1st and 2nd Trombones (bass clef); 1st and 2nd Trombones (treble clef); 3rd Trombone (bass clef); 3rd Trombone (treble clef); Baritone (bass clef); Baritone (treble clef); Bases; String Bass; Drums; Timpani, and Conductor's Score.

At a special Advance of Publication Cash Price, we are offering each part for 25 cents and the Conductor's Score at 75 cents. Only one copy of each may be purchased at these prices.

IVOR PETERSON'S PIANO ACCORDION BOOK—Mr. Peterson is a recognized Swedish accordionist and a Victor recording artist. This group of his arrangements, besides several of his original compositions, contains such choice numbers as Brahms' *Hungarian Dance No. 5*; the Russian folk song, *Two Guitars*; and Strauss' *Sounds from the Vienna Woods*.

Accordionists, reserve your copy now at the special Advance of Publication Cash Price, 65 cents, postpaid.

LITTLE PIECES FROM THE CLASSIC MASTERS, For Piano Solo, Compiled and Arranged by Leopold J. Beer—Here are ten third grade numbers by such composers as J. S. Bach, Francois Couperin, Louis Couperin, C. W. von Gluck, G. F. Handel, Johann Kuhnau, Henry Purcell, and J. P. Rameau.

Order your single copy now, at our special Advance of Publication Cash Price of 30 cents, postpaid.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Baritone) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. A. B. voices by a well-known church musician. A special feature is the baritone part of each selection, which is so arranged as to combine in the one part both tenors and basses.

Aside from several original works by Dr. Peery, and some choral transcriptions of favorite hymn tunes, *THE CHAPEL CHOIR BOOK* will include such numbers as *Bless the Lord*, by Ippolitoff-Ivanoff; *Praise the Lord, O Jerusalem*, by Maun-der; *Paras Angelicus*, by Franck; and *Rejoice and Sing*, from Bach's "Christmas Oratorio." Also, there will be seasonal anthems for Christmas, Easter, and Thanksgiving.

Single copies of this book may be reserved now at the special Advance of Publication Cash Price, 40 cents, postpaid. Sold only in the United States and its possessions.

SONGS OF WORSHIP, A Collection of Sacred Songs for the Church Soloist for High Voice or Low Voice—A welcome addition to the church singer's library will be this forthcoming collection, the contents of which will embrace materials for the various seasons of the church year. The songs throughout will be of the genuinely melodic type, and easy and medium grades of difficulty will prevail.

SONGS OF WORSHIP will include some especially suitable materials for young singers, and will be published in editions for high voice and low voice. The special Advance of Publication Cash Price for a single copy is 40 cents, postpaid. Be sure to specify which copy is desired.

KEYBOARD APPROACH TO HARMONY, by Margaret Lowry—This "singing and playing" study of harmony assures the pupil he will be able to harmonize a melody at the piano as well as on paper. The twenty-seven lessons introduce the subject matter chord by chord in a familiar piano idiom, instead of the usual four-part hymn style. Folk songs and classics are drawn upon for illustrations. Be sure to reserve your copy now, at the special Advance of Publication Cash Price, 75 cents, postpaid.

ECHOES FROM OLD VIENNA, For Piano—From the writings of many well known composers, you will find such heart-lifting melodies as *Viennese Whispers*; *Valse Viennoise*; *Souvenir of Old Vienna*; and *Viennese Dance*. The student able to play pieces of third and fourth grade difficulty will enjoy reading this material for pleasure, and will be inspired to work for performance perfection.

A single copy may be reserved now at the special Advance of Publication Cash Price, 40 cents, postpaid.

STANFORD KING'S PARTY PIANO BOOK—Novelty numbers, college and humorous airs, old time ballads, service and patriotic songs, favorites from the Gay Nineties, a few nostalgic gems, southern and mountain melodies, and other fellowship songs, many with lyrics for singing, are to be found in this book designed for the advanced piano beginner, and the adult who, "just likes to play." The uses for this book are varied, as you can discover only when you have a copy in your music library. Send us 60 cents now, the special Advance of Publication Cash Price, postage paid, and we will reserve your copy.

TECHNIC TACTICS, Twenty-one Short Studies for Piano, by Milo Stevens—This book will be an addition to the "Music Mastery Series." Its contents will be short, technical studies with titles for pupils of second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note groups, staccato chords, crossing of the hands, wrist rotation, chromatic scales, double thirds, the trill and mordent.

Your order now for a single copy may be reserved at the special Advance of Publication Cash Price, 25 cents, postpaid.

ALL THROUGH THE YEAR, by Ella Ketterer—The twelve pieces in this book, one for each month of the year, are in grades two and two-and-one-half. Children will be enchanted with the attractive illustrations, the clever titles and directions, and of course the delightful music.

Place your order now for a single copy at the special Advance of Publication Cash Price, 30 cents, postpaid.

NOAH AND THE ARK, A Story with Music for Piano, by Ada Richter—With the Bible as source material in this latest addition to the "Story with Music" series, Mrs. Richter intersperses the familiar story of Noah with descriptive, easy-to-play piano pieces, some with verses. Line drawing illustrations, to be colored by the pupil, and directions for a playlet or tableau add interest to a book suitable for class or individual instruction.

A single copy may be ordered now at the Advance of Publication Cash Price of 35 cents, postpaid.

YOU CAN PLAY THE PIANO! Part III, A Book for the Older Beginner, by Ada Richter—Thousands of piano teachers are familiar with Parts I and II of this important method for the older piano beginner, and from this group of enthusiastic users has come an overwhelming demand for a third part. Necessary technique is presented as attractively as possible in order to hold the interest of the pupil. The material progresses in the same vein as in the first two books—original numbers and favorite selections in new arrangements which will delight the pupil.

At the special cash price of 35 cents, postpaid, one copy may be ordered now in advance of publication.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—The release this month of a long-anticipated work will be greeted by the many who subscribed for copies in advance of publication. With this announcement the special prices previously quoted on the nine Student's Books and the Conductor's Score are withdrawn and copies now may be obtained from your local dealer or from the publishers.

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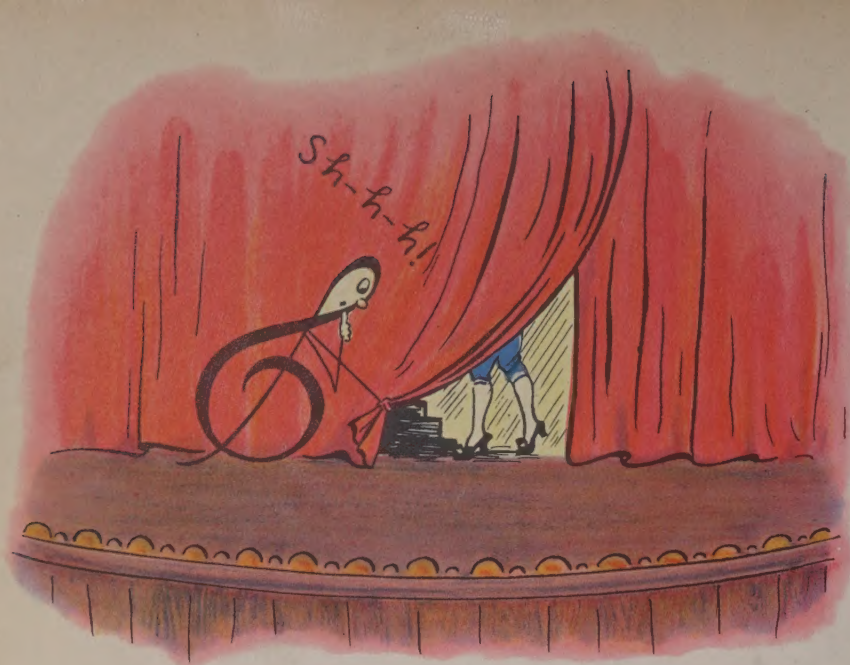
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Music by **R. M. STULTS**



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Music—**R. M. STULTS**



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The cast consists of 2 sopranos, 2 mezzos, 2 baritones, 2 altos and a bass. The chorus is unlimited, and you can bet your last tickets that the cast will have just as much fun rehearsing, as the audience will, listening. Performance time, 2 hours.

Vocal Score, \$1.00.

Orchestration available on rental.

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A Comic Operetta in Two Acts

Book and Lyrics by
ELSIE DUNCAN YALE

Music by **CLARENCE KOHLMANN**



A tuneful Moon-full if I ever saw one! An airship full of lovers lands on the moon—rhymes, dances, romance and sorcery add up to a comedy of mix-ups with a laugh for all. Two each of sopranos and altos, a mezzo, a tenor, a bass and high baritone, and four speaking parts make a jolly cast, with room for a stage full of chorines and sailors. Performance time, 2 hours.

Vocal Score, 75c.

Stage manager's guide and orchestrations available on rental.

Mr. G-Clef regrets limited space prevents additional reviews, but suggests you write to his "boss", the publisher, for free circulars on other outstanding operettas.



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